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ALL INDIA ORIENTAL CONFERENCE

THIRTY-THIRD SESSION
1986

Summaries of Papers

Editors :

DR JAGANNATH CHAKRAVORTY
DR MANABENDU BANERJEE
DR SATYA RANJAN BANERJEE

THE ASIATIC SOCIETY
1 Park Street, Calcutta-700 016

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PREFACE

It affords us immense pleasure in presenting this Collection of summaries of papers submitted to the 33rd session of the All India Oriental Conference held under the auspices of the Asiatic Society, Calcutta, to the learned members of the Conference. It contains nearly one thousand summaries of the sixteen sections of the Conference.

Keeping in mind the limitations of time and money, we were forced to prune some of the summaries to a great extent. We crave the indulgence of the scholars for such an act. We are sorry to say that we could not print the summaries received after the due date.

This volume is printed under severe strain and stress, and as such, despite our best efforts some printing mistakes could not be avoided. We hope that the learned scholars will appreciate our difficulties and excuse us for all our lapses.

This volume could not have seen the light of the day had not some scholars come forward voluntarily to help us. On behalf of the Organising Committee, we place on record our sincere thanks to Dr. Joydev Ganguly Shastri of the Department of Sanskrit, University of Calcutta, and Dr. Dhirendranath Bandyopadhyay of Itachuna College, West Bengal, and Pandit Madhusudan Chakraborty, Vedantashastri, of Sanskrit Sahitya Parishad, Calcutta, for their unstinted cooperation in bringing out this volume. The Modern Printers Press is to be congratulated for completing the printing in time. The Department of Publication and the Office of the Society are to be thanked for their benevolent cooperation in this matter.

If this volume pleases the learned members of the Conference, our labours will be amply rewarded.

Calcutta,
1 October, 1986.

Editors.

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SUMMARIES OF PAPERS

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33rd Session of All India Oriental Conference, 1986

Summaries of Papers

I. Vedic Section

I.A. 1

KĀTYĀYANA ŚRAUTASŪTRA OF KĀṆVĪYA RECENSION

Mrs. S. R. Abhyankar, PUNE

It is generally admitted that the extant *Kātyāyana Śrautasūtra* (KŚS) keeps in view both the recensions of *Śukla Yajurveda*, viz. *Mādhyandina* and *Kāṇva*.

In absence of relevant formulas from Mādhyandina, the extant KŚS borrows the *mantras* from *Kāṇva* and utilises them in proper sacrificial act. If, however, the relevant formulas from *Mādhyandina*-recension are available, the extant KŚS do not appear to turn to *Kāṇva*. This tendency becomes more clear when the mostly similar mantras of two recensions do not agree in verbations and show apparent variants.

Sāyaṇācārya has commented upon the first twenty chapters of *Kāṇva Saṁhitā* and while doing so has cited passages from KŚS, which have, at places preferred *mantras* from Kāṇva recension to those from *Mādhyandina*. But the available mss and printed text of KSS do not agree with the Sāyaṇa's citations (from KŚS) in such cases.

This suggests that Sāyaṇa may have before him such recension of KŚS as would exclusively follow the *Kāṇva* school, in cases where the two recensions are not identical and show variants and that the extant KŚS which takes resort to the Mādhyandina formulas in such cases exclusively belongs to Mādhyandina-school.

The paper discusses the above assumption at length with illustrations.

I.A. 2

VEDIC RITES AND RITUALS OF ANCIENT ASSAM WITH SPECIAL REFERENCE TO HORSE SACRIFICE

N. N. Acharyya, GAUHATI

Introduction of vedic rites and rituals in Assam can be traced back to a remote antiquity. There are ample references to the study of Brāhmaṇical literature and composition of Brāhmaṇical works in ancient Assam. Many records and remains of the Brāhmaṇa, Sūtra and Epic age also testify to the worship of Brāhmaṇical gods and performance of vedic sacrifices in contemporary Assam. Among the

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various rites and rituals of early Assam mention can be made of the Agrahāra, Agnihotra, Agniṣṭoma, Vaitānika, Abhiṣeka, Puruṣamedha and Aśvamedha.

Aśvamedha or Horse Sacrifice was very frequently referred to in the epigraphs of the rulers of Bhauma-Varman line (C. A.D. 355-650). Vajradatta, grandson of Naraka of the mythological period is stated to have performed a number of Aśvamedha Sacrifices (Verse V. Dubi Plates of Bhāskaravarman). Mahendra Varman of the Varman dynasty is credited with the performance of two Aśvamedha Sacrifices (Nalanda Clay Seals of Bhāskaravarman). Bhutivarman is called a performer of Aśvamedha (Badagangā Rock Inscription of Bhutivarman). Sthitavarman performed two Horse Sacrifices (Nālandā Clay Seals of Bhāskaravarman).

Assam was known in the Brāhmaṇa and Sūtra literatures through its Aryanised names such as Prāgjyotiṣa and Kāmarūpa. Yuan Chwang's statement that hundreds of Deva temples existed in Kāmarūpa appears to be an indication to the Brāhmaṇical influence. Similarly the frequent performance of Aśvamedha Sacrifices by the kings of Ancient Assam clearly proves that Assam was a very powerful kingdom and a staunch supporter of the Āryyadharma in early times.

I.A. 3

अविमेध तथा अजमेध—एक विवेचन

कुसुमलता आर्य

पञ्चमेधों के प्रसंग में अजा तथा अवि।

चतुर्धा पशु तथा वर्णचतुष्टय—इनकी परस्पर संगति। अवि-पशु वैश्य का प्रतिनिधि तथा अज पशु शूद्र का।

अवि के नैसर्गिक गुणों का सब प्रकार, सब और से आलम्भनकर समाज और मानवोपयोगी बना देना तथा उन गुणों को तत्प्रतिनिधिभूत वैश्य में संक्रान्त कर देना अविमेध है। अवि भी ऊर्णायु संज्ञा में अविमेध का रहस्य।

अज पशु में सभी पशुमों के रूप संक्रान्त है—अजे हि सर्वेषां पशूनां रूपम् (शतपथ) तद्वत् शूद्र में भी सभी वर्णियों के गुणधर्म बीजरूप में विद्यमान। आचार्य द्वारा शूद्र की नैसर्गिक शक्तियों का सर्वतः सर्वप्रकारेण निरीक्षण प्राप्त कर लेना आलम्भन, तदनुकूल सम्यक् ज्ञानयुक्त कर देना संज्ञपन और समाज, राष्ट्र तथा विश्व के लिए उपयोगी बना देना मेधन है।

अज पशु की दो विशेषताए—गतिशीलता तथा क्षेपणशीलता। उसका सरलता, चंचलता, गति तथा क्षेपणशीलतारूप पशुभाव का सब प्रकार का निरीक्षण कर

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प्राप्त करना अजालम्भन है, अज को प्रशिक्षण द्वारा मानवोपयोगी वनाना उसका संज्ञपन है, उसके पशुभाव में विद्यमान अमेध्य भाव की हिंसा पशु हिंसा और अमेध्यभाव को मनुष्योपयोगी वनाना अजमेध है।

अज तथा नवप्रवेशार्थी छात्र—एक रहस्योद्घटन।

I.A. 4

सोमसूर्या-परिणय ऋग्वेद १०.८५

श्रीमती शकुन्तला बहादुर, लखनउ

ऋग्वेद के दशम मण्डल का ८५ वाँ सूक्त "सूर्यासूक्त" के नाम से विख्यात है। इस सूक्त में सोम और सूर्या के विवाह का वर्णन है। अथर्ववेद के चतुर्दश काण्ड के प्रथम तथा द्वितीय अनुवाक में भी यही प्रसङ्ग है। ऋग्वेद और अथर्ववेद के कुछ मन्त्र थोड़े से पाठ-भेद से लगभग उसी रूप में प्राप्त होते है।

वस्तुत: इन मन्त्रों में विवाह-प्रकरण तथा गृहस्थश्रम से सम्बन्धित सूक्ष्याति-सूक्ष्म प्रसंगों पर विशदता से प्रकाश डाला गया है। पति-पत्नी अथवा वर और वधू के लिए उचित मार्ग-दर्शन तथा सम्सूर्ण विधि-विधान के अन्तर्दर्शन् की सुन्दर व्याख्या है। आज भी ये कुछ मन्त्र पाणिग्रहण-संस्कार के अवसर पर पटे जाते हैं।

सोम और सूर्या प्रतीकात्मक हैं, जिनके माध्यम से भारतीय समाज में वधू के जिस गौरवान्वित-व्यक्तित्व की प्रतिष्ठा की है, वह श्लाघनीय है। इस सुक्त के समस्त मन्त्र पठनीय, मननीय और आचरणीय है। जन जन में ऐसी भावना जागृत होनी चाहिये जिससे भारतीय-समाज में नारी, विशेषकर वधू पर किये जाने वाले अत्याचार और अनाचार समाप्त हो जायें।

पाश्चात्य संस्कृतज्ञों द्वारा इस सूक्त के सम्वन्ध में उठाई गई कतिपय शंकाओं और भ्रामक विचारों पर ही यहाँ विचार किया गया है।

I.A. 5

GṚHYA RITES IN THE ŚATAPATHA BRĀHMAṆA

Smt. Santi Banerjee, CALCUTTA

Vedic rites may fall into two categories—the Śrauta and the Gṛhya. The major difference between these two types lies in the fact that the performer of the former generally requires three or more sacred fires and the services of a number of priests—as many as sixteen, while the latter is performed with the single Gṛhya fire by the house-holder himself and sometimes by his wife, son or a Brahmin priest as his representative. Thus in a word, the Gṛhya rites are totally personal house-hold matters and are distinct from the Śrauta performances which embody the great sacrifices publicly done by the Vedic Indians.

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Both these types of rituals have Sūtra-works as their stock-books, the Śrauta-Sūtras and the Gṛhya-sūtras. The Śrauta-Sūtras again trace their origin in the Brāhmaṇas. The Brāhmaṇas, as we know, are the store-houses of Śrauta-ceremonies, but very rarely they deal with the Gṛhya-rites. The Gṛhya-sūtras describing the Gṛhya rites have, therefore, no immediate precursors as the Śrauta-sūtras have. However, the mantras recited in house-hold ceremonies are generally taken from Saṁhitās of respective schools. Some scholars like to establish the existence of Gṛhya Brāhmaṇas *i.e.* a kind of sacrificial manuals for domestic rites just as we have the extant Brāhmaṇa-works as the manuals of the Śruti-based public performances. But in the absence of any direct reference we may so far say that there was possibly some unknown stock containing the tradition of domestic rituals. The extant Brāhmaṇa literature, too, though concerned mainly with Śrauta-rites, in a few cases, has referred to some Gṛhya rites also. For instance, we may name the Śatapatha Brāhmaṇa, belonging to the White yajurveda, which not only mentions (I. 4, 2, 10) the word Pākayajñas in the same technical sense in which the Gṛhya-sūtras use it to designate the Gṛhya sacrifices, but actually has included some of them in its sacrificial paraphernalia.

The present paper is an attempt to throw light upon the inclusion of such Gṛhya rites into a Śrauta Brāhmaṇa.

I.A. 6

"SOME OBSERVATIONS ON THE NIGAMA PARIŚIṢṬA"

Nabanarayan Bandyopadhyay, CALCUTTA

Pariśiṣṭas or supplementary texts which form an important part of ancient sanskrit literature are receiving attention of scholars day by day. Dr. C. G. Kashikar has enlightened as much on these texts. But there is an unpublished text viz. *Nigamāh* or *Nigama-pariśiṣta*, fourteenth of the eighteen Pariśiṣṭas of Kātyāyana school of the white Yajurveda which is still waiting for critical edition and study. I have noticed some manuscripts of the said text in the Asiatic Society Library and the National Library, Calcutta. It is very much difficult to edit the text from these mostly corrupt and illegible manuscripts. But in the proposed paper these will be an attempt to extract some of the legible portion and to throw some light on them. About the importance of the text Dr. Weber observed "Of these (Kātyāyana pariśaṣṭas) we must specially draw attention to the Nigama pariśiṣṭa, a kind of synonymous glossary to the white Yajus." (*History of*

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Indian Literature, p, 142). Dr. Macdonell opined that "Only three of these need be mentioned here. The Nigama Pariśiṣṭa, a glossary of synonymons wods occuring in the white Yajurveda has a lexicographical interest." This valuable text has also been quoted by many authors like Hemādri, Acala Dwivedi etc.

I.A. 7

कतिपय कातीययागाणाम् समीक्षा

उदय चन्द्र वन्द्योपाध्याय, आसानसोल

प्रसिद्धमिदं यत् कातीयं श्रोतसूत्रं शुक्लयजुर्वेदीयः सूत्रग्रन्थः। शुक्लयजुषः संहितायां ब्राह्मण च ये यागा विहितास् तेषामेतास्मिन् त्रौतसूत्रे आलोचनमपेक्षितम्। वस्तुतस्तु दृश्यते यदस्य सूत्रग्रन्थय द्वाविंशेऽध्याये सप्तसप्ततिसंख्याका ईदृशा यागा वर्तन्ते येषामुल्लेखो वाजसनेयसंहितायां शतपथे ब्राह्मणे च नोपलभ्यन्ते। अपि चेतदपि दृश्यते यद् गौः, ईप्सुः, त्रिरात्रसम्मितोऽन्ये च केचन यागा वर्तन्ते येषामुल्लेखः श्रुतिग्रन्थेषु क्वापि न दृश्यते। कात्यायनेन तत्मिन्नध्याये आलोचितानां यागानां मध्ये येषां श्रुतिमूलत्वमस्ति तेषां मध्ये ताण्डयब्राह्मणमेव प्राधान्यमावहति। तस्यैव ब्राह्मणस्यावलम्वनभूतत्वाद् अस्मिन् सूत्रग्रन्थे उद्गातुर्दक्षिणा औद्गात्रकर्माणि चालोचितानि। होत्रस्य तु तादृश उल्लेखो नोपलभ्यते। येषां पुनर्यागानां श्रुतिमूलत्वं नास्ति तेषां पौरुषेयत्वमेवानुमातुं युक्तम्।

अत्र उक्त अध्याये ये यागा आलोचितास् तेषु सामाजिकं किञ्चित् वैशिष्टयं वर्तते। षड्विधेषु साद्यस्कयागेषु दृश्यते यत् त्रिहायणी गौरेव सोममूल्यत्वेन प्रदेयम्। यूपोऽत्र खलेवाली, दण्ड ईषा, शश्यवती भूमिश्च वेदिः। एतेनावगम्यते यच्छस्योत्सवविषयोऽयं यागः। मनुष्याणामभीष्टपूरणार्थमनेके यागाः पुरोहितसम्प्रदायैराविष्कृताः। राट् विराट् उपसद् इत्यादयो ये यागाः कातीयसूत्रग्रन्थे अन्नप्रज्ञादिकामपूरणाय विहिता तेषामेव कामानां सम्पूरणार्थमन्येऽपि श्रौतयागा वर्तन्ते। तथापि सूत्रग्रन्थ एतेषां विधानं सूचयति यदेते यागा अभिनवा अर्वाचीनाश्च। लोकमूलका अपि केचिद् यागा वर्तन्ते। तद् यथा—श्येनयागः। अथर्व्व—सुलभमभिचारकर्मवेदम्। अत्रर्त्विजो लोहितम् उष्णीषं धारयन्ति। विकलाङ्गा गौश्चात्र दक्षिणा। उद्गाता च दक्षिणाग्रहणकाले विल्वादिकण्टकैर्गां पीडयति शोणितपातञ्च घटयति। अनार्यप्रभावः कृत्या चात्र मूलमिति मन्ये। व्रात्यस्तोमानां विवरणेषु दृश्यते यद् गोष्टयधिपतेरादौ दीक्षा भवति। यश्च निन्दितम् स एव गृहपतिर्भवति। अनेनानुमीयते यद् व्रात्यसमाजे यूथपतेर्नितरां सम्मानमासीत्। इदञ्चावगम्यते यत् गोष्टीपतेः परिशोधनेन अन्येऽपि आत्मवशमागच्छेयुरिति विश्वासः समाजपतीनामासीत्। अत्रेदमपि उल्लेखनीयं यद् व्रात्यस्तोमकाले व्रात्यैर्धनुर्वाणादिपरित्यागः कार्यः। किरातादिवृत्तौ यथा ते पुनर्नोत्सहेरन् तदर्थमार्याणां देवानुगतानामयं प्रयत्नः। यदि

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व्रात्या आर्या एव भवेयुस्तर्हि नेदमनुमानसमीचीनं प्रतिभाति यद् बुद्धस्याविर्भावात् प्रागेव वैदिकसमाजे भ्रष्टाचाराणां वर्तमानतासीत्। तथापि व्रात्यस्तीमैस् तेषां शुद्धिप्रकरणप्रयासः आचार्यस्य कात्यायनस्यान्येषाञ्च ऋषीणां माहत्म्यमौदार्यञ्च सूचयति। सर्वस्वाराभिधेयोऽपरश्च कश्चन विचित्रो यागः कातीयश्रौतसूत्रे विहितः। मरणकामेनैव पुरुषेणायमनुष्टेयः। अग्निं प्रविश्य मृत्युवरणमत्र विहितम्। यद्यपि स्मृतिशास्त्रे आत्महननं पापत्वेन निर्दिष्टं तथापि कर्तव्यत्वेनात्र तद् विहितम्। किं रोगज्चरादिसन्तप्तस्य कृते विधानमिदम्।

कातीयश्रौतसूत्रान्तर्गतानामेकाहयागानां पर्यालोचनेनेदमवगम्यते यद् ऋङ्मन्त्रैस् "तानि धर्माणि प्रथमान्यासन्" इत्यादिभिर्वचनैर आरण्यकग्रन्थैश्च यज्ञानां यो सुमहान् आदर्श उद्घोषितः सूत्रग्रन्थकाले तस्य सम्यक् संरक्षणे सूत्रकृतां प्रयासो नासीत्। पुरोहितानां वृत्तिकल्पनार्थं जनानाञ्च विषयाभिलाषवर्धनार्थं सूत्रकारा वेदवर्हिर्भूतानामपि यागानां प्रवर्त्तनं कृतवत्तः। यत्र च प्रकृतियागापेक्षया नूतनेषु विकृतियागेषु वैलक्षण्यं सूत्रकारेण कृतं तत्र इतरजनेषु प्रचलिता प्रथैव प्रच्छन्नं कारणम्। कुत्र कीदृशी प्रथा कारणं तदेवात्र निबन्धे प्रपञ्चयिष्यते।

I.A. 8

VIEWS OF JAYANTA IN THE 'ĀŚVALĀYANAGṚHYAKĀRIKĀ

Krishnakali Bhattacharya, CALCUTTA

Bhaṭṭa Kumārilasvāmin in his 'Āśvalāyanagṛhyakārikā' has cited in many places the views of Jayanta. For example, in 'Svastivācana' (benediction) he says—"*Jayantasvāminā proktamidaṃ to svastivācanam*'. Likewise, in 'Garbhādhāna' he says—"*Jayantoktena mārgeṇa garbhādhānam ihocyate*". Thus he refers to Jayanta in many other cases, such as, 'Sthālīpāka' (the rites of boiling barley or rice in milk, in a cooking vessel, for oblation). 'Puṃsavanaprayoga' (performance of male production rite), 'Niṣkramaṇaprayoga' (application of the rites of taking a child for the first time out of the house in the fourth month after birth, to see the sun), 'Vivāhahoma' (marriage sacrifice), 'Bhūtayajña' (offering of food & c., to all created beings), 'Utsarjana' (the process of suspending a Vedic lecture), 'Anvaṣṭakyaśrāddha' (a śrāddha ceremony performed on the Anvaṣṭakās), 'Punarādhāna' (renewing or replacing a consecrated fire) and 'Dāhavidhi'(rites of cremation).

The proposed paper aims at a study of the views of Jayanta, which have been quoted by Kumārila in his work.

It may be pointed out here that the *Vimalodayamālā* is composed primarily in prose though there are verses at the beginning and elsewhere interspersed in the work. But Kumārila mentions the opinion of Jayanta in the verse form.

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I.A. 9

THE PLACE OF RITUALS IN THE UPANIṢÁDS

Didhiti Biswas, CHAKDAHA

It is commonly believed that the Upaniṣads preach against the Vedic rituals. But we find that although they contain some passages condemning the rituals (e.g. *plavā hyete*...MU 1.2.7 etc.), they also support the rituals off and on (e.g. *kriyāvantaḥ srotriyā brahmaniṣṭhā* ...MU 3.2.10 and so on). So the prevailing idea that the Upaniṣads refute the Vedas needs some scrutiny.

Actually, the sacrifices, so far as the Veda is concerned, are the medium to communicate with the gods. The oblations were offered with a view to expressing gratitude to the gods as well as to getting more benefits from them. Between these two motives, gratitude from the core of the heart was, at first phase, more important aspect of the sacrifices. Later on these two aspects made subjects of pursuation by two different groups. Those who stressed more on gratitude turned gradually into the enquirers of the true nature of the God. On the other hand those who were more engrossed with material welfare began to look at this process of sacrifice as some sort of investment which will in turn fulfil their worldly desires.

It appears that there was a third group also who tried to bridge the gap between the views of those two groups by explaining the true significance of the sacrifice by means of some allegorical and symbolical hymns. The hymns like Puruṣa, Asya vāmīya etc. indicate the existence of this group. In fact, the Brāhmaṇas also in the mess of the complex sacrifices speak of some symbolic ones, e.g. Caturhotṛ Homa (TB III 12.5) ; Śraddhā Homa (AB N. 25) etc. The Āraṇyakas are no exception in this regard, e.g. Brahmayajña (TA II. 9, 10), Caturhotṛmantras (TA III. 1-6), etc. Actually, the assimilation and not the contradiction between the knowledge and ritual is the message of the Veda.

The Upaniṣads also emphasised this point. It appears, that is why they often quoted the symbolic-and philosophical ṛcs from the Saṃhitās (e.g. *haṃsaḥ śuciṣad* ..ṚV. IV. 40.4 ; VS X. 24 ; TS I. 8.15.2 ; KU II. 5.2 ; *rūpaṃ rūpaṃ pratirūpaṃ babhūva*.....ṚV VI. 47.18 ; BU II. 5.19 ; KU V. 9.10. etc.) and supported the rituals time and again (*tasyai tapo dama*....Ken. U. IV. 8 ; *svādhyāyānmā pramadaḥ*....TU I. 11.1 etc.). The places where they criticised the rituals, it seem that they criticised the mechanical process of sacrifices, bereft of any

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warmth of devotion. In the Gītā also we find that Śrī Kṛṣṇa though eulogises the sacrifices (18.5), criticises those who are only devoted to the rituals (2.42).

I.A. 10

THE INTERPRETATIONS OF "SAM-AÑJANTU" IN THE CHĀNDOGYABRĀHMAṆA

Kamalpriya Biswas, SANTINIKETAN

The word "समञ्जन्तु" occuring in the Chāndogyabrāhmaṇa 1.2.15 (—"समञ्जन्तु विश्वे देवाः समापो हृदयानि नौ । सं मातरिश्वा सं धाता समु देष्ट्री दधातु नौ ।।") has been differently interpreted by different scholars. The word bears an important significance and deserves a special study. The western scholar Stönner laid more stress on the prefix "सम्" and explained the word as to unite. On the other hand गुणविष्णु and सायण give more importance to the "√अञ्ज" in the sense of purification or correction. According to Stönner the relevant part of the mantra may be translated as "May all gods unite hearts of us two." And according to Indian commentators it may be rendered as "May all gods purify hearts of both of us". But the interpreters, both Western and Indian, give us a partial meaning of the word "समञ्जन्तु". They do not give the whole meaning with proper importance on the prefix 'सम्' and the root "अञ्ज्" taken together. Only commentators of पारस्कर-गृह्यसूत्र made an effort to do this. And their interpretation seems to be appropriate in the context of ritualistic application.

It may be noted that the verse is found in different places in the Vedas. It first occurs in a marriage hymn of the Ṛgveda.

I.A. 11

MAGIC, MIRACLE AND SUPERSTITION IN THE VEDA

Chhanda Chakraborty, CALCUTTA

Belief in magic and the existence of evil spirits etc. is found not only among the common people, but even in the upper echelons of the society. The *Ṛgveda* and the *Atharvaveda* reflect such beliefs. These Saṃhitās, particularly the latter, contain rites for benevolent and malevolent purposes. Thus, there is magic. both holy and hostile, in these Vedas. The *Kauśika-Sūtra* contains rules for applying Atharvavedic charms and spells for averting evil, exorcising malefic.

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spirits and warding off demons as well as for ensuring safe delivery, conquest of enemies, curing diseases, counteracting the effects of curses and poison, etc. Certain practices were believed to transfer diseases to some beasts and birds and to the sun. Various drugs and herbs were used for *vasīkaraṇa* and *abhicāra* of various kinds. In the *Atharvaveda*, priests are stated to be possessed of preternatural power. His mere touch was believed to heal the wounds of a person, and alleviate his suffering. Interesting processes of divination are laid down in the *Atharvaveda*. Certain means are prescribed for determining the sex of the child while yet in the womb. There were certain methods of testing the character of a bride or a girl proposed to be married.

I.A. 12

THE SĀRASVATA SATTRAS

Poushali Chakraborty, CALCUTTA

The description of the Sārasvata Sattras in the Vedic texts (e.g. PB XXV, LŚS X, ĀpŚS XXIII, ĀŚS XII, KŚS XXIV, ŚŚS XIII) contain several interesting particulars. Localized and mobile (so to say) sacrifices as they are, the Sārasvata (and also the Dārṣadvata) Sattras have some distinctive features, a study of which is the aim of the present paper. The study of the relevant texts reveals that they are important not only for a knowledge of the ritual, but also for the cultural and geographical aspects.

I.A. 13

THE SKELETON-BURIAL—A REMOTEST MODE IN DISPOSAL OF THE DEAD AS EVINCED IN THE ŚB.

Pranada Sankar Chakraborty, MIDNAPORE

The *Atharvaveda Saṃhitā* speaks of four varieties of the disposal of the dead (XVIII. 2.2.4), of which one is the burial underground. In the Ṛgvedic days also this practice was in vogue. (cp. X. 18. 10-13) We want to stretch back our attention to a period when only the full skeleton-burial was the principal order. The disposal of a dead body had to pass through two different phases. One is purely temporary and the next—the final or ultimate one. This ultimate one is the burial (previously of the whole Skeleton) which is still in practice at least symbolically among the Vedic Indians as is viewed in casting away of the unconsumed navel into the waters.

This two-tier system of disposal might have come from the

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primitive days when the dead bodyseemed to be cast away and subsequently treated upon by the carnivorous animals. The second stage finds the collection of residual bones and their subsequent burials. Thus came the two-tier system in existence and the bone-burial formed practically the principal disposal. Ultimately there were some changes leading to an end to casting away of the dead body in wilderness. But the bone-burial system continued to be practised. Rather it was the stage not only of bone-burial, but that of the whole skeletal structure. To get it done, a separate system was evolved and this was initially the body-burial and next at the discovery of fire, the cremation (Though not referred to, the injunctions on funerals bespeak of some kind of initial disposals). After the disappearance of the easily-decaying portions of the dead body through body-burial or cremation (The partial cremation is indicated in the Gṛhyasūtras also, mainly the Āśvalāyana), the residual skeletal structure was collected and subsequently buried. This was the principal disposal, the previous ones (the temporary body-burial or cremation) being only conducive to that end. And this skeleton-burial is the main proposition we want to explore from the Śatapatha Brāhmaṇa.

The *Śatapatha Brāhmaṇa* tells a legend of a convention arranged by Janaka of Videha where Yājñavalkya and Śākalya were posted in a heated discussion and at one time Yājñavalkya reacted very sharply to a question by Śakalya (ŚB XI. 6.3.11) saying : "After your death your bones will not reach their grave-abodes (गृह)". Here it is clear that the bone-burial was the custom—the principal and final one. Though it is not clear from the above statement what exactly was meant by the bone-burial here, an inference to that effect can be drawn from the discussion on the funeral rites found in the eighth Brāhmaṇa of the thirteenth chapter. And it is the complete skeleton-figure after the decay of the softer portion of the dead body. The *Śatapatha Brāhmaṇa* XIII. 8.1.2, 19 ; XIII. 8.2.5 ; XIII. 8.3.2,5,6 etc, support us in our conjecture.

The inner motive behind this skeleton-burial can also be inferred from the chapters on Agnicayana (ŚB. VI-X). The discourses there show the primitive notion of maintaining the whole body for the successful resurrection of the the dead. And that requires the whole body (cp. the notion behind the Egyptian mummification). But realising the impossibility of preserving it in its entirety, the decaying portions of the dead body were made to ooze out by a primary disposal and then the remaining skeleton was finally disposed of.

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I.A. 14

THE PARIBHĀṢĀS IN THE ĀPASTAMBA ŚRAUTASŪTRA —A REJOINDER

Samiran chandra Chakrabarti, CALCUTTA

In my paper "The Position of the Paribhāṣās in the Textual Order of the *Āpastamba Śrautasūtra*" (*JRAS*, 1979, No. 1), I made an attempt to ascertain the original position of the Paribhāṣās in the *Āpastamba Śrautasūtra*. After examining the views of Garbe and Narasimhachar I came to the conclusion that the present position of the Paribhāṣās in the 24th Praśna is the original one. H. G. Ranade, in his paper "Apropos of 'The Position of the Paribhāṣās in the Textual Order of the Āpastamba Śrautasūtra' " (*Proceedings of the A.I.O.C.*, XXX, 1982), disapproved of the said conclusion and supported the views that (i) the Paribhāṣās are an interpolation, as held by Garbe, and that (ii) the Paribhāṣās were originally the initial portion of the *ĀpŚS*, as held by Narasimhachar. The present paper aims at an examination of Ranade's contention.

The main points may be summarized as follows :

The occurrence of *pratyāmnāna* in the *LŚS*, which is in all probability earlier than the *ĀpŚS*, was cited for indicating the probability that the word was not later than the *ĀpŚS*.

As regards the use of ablatives of abstract nouns for indicating reasons, I observed that the description of ritual in the preceding 23 Praśnas does not give "enough scope" for such use ; "does not allow any scope" is Ranade's version of my observation. The analogy of the *KŚS* is beside the mark, for the *KŚS* divulges futrher development of the style. Mere instances of similarity between *ĀpŚS* and the *KŚS* do not prove who borrowed from whom.

The distance of the *ĀpŚS* from the *BŚS* in point of time does not in any way nullify my hypothesis that the former was influenced by the latter. Importance of Kapardin's justification of the position of the Paribhāṣās lies in the fact that he also found the Paribhāṣās in their present position.

The views of Ranade appear to me contradictory, because, though he has no doubt that the "the Paribhāṣās of the ĀpŚS are later additions to the original ĀpŚS", he advises that "their original position should be fixed at the beginning of the text". Most probably, he suggests what he thinks Āpastamba should have

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done ; but my endeavour was (I think, rightly) to ascertain what Āpastamba actually did, not what one thinks he should have done. Therefore, my view on the issue has not been shaken.

I.A. 15

WHAT DOES THE ASURAS' PERFORMANCE OF SACRIFICES ALLUDE TO IN VEDIC LITERATURE.

B. B. Chaubey, HOSHIARPUR

In the development of the meaning of the word 'Asura' from 'divine' to 'demon' we find a cultural turmoil which took place on the land of Sapta Sindhu Pradesh in the early days of the evolution of Indian culture. This cultural turmoil brought the semantic change in the concept of the word 'Asura' bringing the etymological change from *asu+ra* to *a+sura*. In the previous case, Asuras as gods are the custodians of sacrificial cult whereas in the latter case *a-suras* as demons are the obstructers of the sacrificial cult. Asura as *a-sura*, separate from gods, are represented in the Vedic sacrificial cult in two ways, sometimes as performing the sacrifices and sometimes as creating obstacles in the performance of the sacrifices. Here, in this paper, an attempt has been made to discuss what does the Asuras' performance of sacrifices allude to in the Vedic Literature. In the view of the present author, the references to Asuras' performing sacrifices, found in the Vedic literature, definitely allude to the performance of sacrifices by Dasa-people after their coming into contact with the Āryan sacrificial cult. This proposition of the author has been substantiated by solid arguments in this paper.

I.A. 16

'VAṢAṬKĀRA'—SYMBOLIC SIGNIFICANCE

Mrs. S. S. Dange, BOMBAY

The utterance *Vaṣaṭ* (or, *Vaṣaṭkāra*) is enjoined at the end of the *yājyā*-s (offering verses) and also in the case of the *anuyājyā*-s (verses recited at the time of the offerings subsequent to the principal ones), in the Vedic ritual tradition. *Vaṣaṭ* is, hence, a vessel used for pleasing the gods. *Vaṣaṭ* was to be uttered loudly and forcibly, with the belief that it was for the good of the sacrificer, if so uttered. This gave rise to the idea that the *Vaṣaṭ* was a thunderbolt, with which one could kill one's enemies. Ai.Br. (11.7) mentions three types of *Vaṣaṭkāra*—(i) *Vajra* (thunderbolt) ; (ii) *Dhāmacchat* (concealer, or protector, of the abode) ; on this depends the well being of the

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offspring and the cattle ; and (iii) *Rikta* (empty). The last type of *Vaṣaṭkāra*, wherein the last part, *ṣaṭ* is not uttered, is defective ; it is said to be fruitless for both the sacrificer and the priest. Ai. Br. (11.8) lays down, that one should utter the *Vaṣaṭ*, and immediately follow with the words, *vāg ojaḥ saha ojo mayi prāṇāpānau.* This is to re-establish speech, the in-coming and the out-going breaths in oneself. These breaths and speech are believed to depart from oneself as the *Vaṣaṭ* is uttered.

Vaṣaṭ, uttered as its variant, the utterance *Vauṣaṭ*, forms part of the five constituent formulae (*vyāhṛti*-s)--*O śrāvaya, astu śrauṣaṭ, yaja, ye yajāmahe* and *vauṣaṭ*. Vaṣaṭ is also identified with the sun.

Though as old as the Ṛgveda, *Vaṣaṭ* has hardly any morphemic value attached to it, in essence. It gained value as a symbolic expression. Hence, it is explained variously. Thus, *Va*+*Ṣaṭ* ; and further, Ṣaṭ=six seasons ; or *Vau*=the yonder sun+*Ṣaṭ* ; also *Vau* = *Vaug* = *Vāk* (Speech)+*Ṣaṭ*. These explanations occur in the ritual texts to suit the need. Clearly, these fit in the concept of *Arthavāda*. The phonetic symbolism about the utterance *Vaṣaṭ* (*Vauṣaṭ*) is on the same level as the Tantric utterances such as *Huṃ phaṭ, thaṃ, klīṃ* etc. As such, *Vaśaṭ* has to be taken as the oldest aspect of later Tantric utterances.

I.A. 17

THE VEDIC AITAR—EVOLUTION

Sadashiv Ambadas Dange, BOMBAY

The size and the shape of the Vedic altar show variation, and a trend of evolution. The Vedic ritual texts indicate the *vedi* (altar) to have a two fold aspect : (i) A woman ; and (ii) Man, the sacrificer and also the divine Man, Viṣṇu/Prajāpati. The first aspect is well attested ; and the *vedi* is conceived as embracing the Āhavanīya fire, "her" Man. As a well formed woman, the *vedi* has her high shoulders (*aṃsau*) and broad buttocks (*śroṇī*) ; she is also contracted (*samhvāritā*) in the middle. This is the description of the *vedi* at the Darśapūrṇamāsa sacrifice. Though this shape (with the contracted middle) is fixed, about the size and depth there is some divergence of opinion. However, there are important indications regarding the original size of the *vedi*, though they have escaped the eye of scholars. They are : (i) The size of the dwarf, *vāmana* = *Viṣṇu* ; (ii) that of the sacrificer in a seated position ; he is sitting with flattened knees, bending forward, and stretching his hand forward with palm

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open and fingers stretched ; and (iii) that of a sitting black-antelope ; and, by extension of the image, the spread up antelope-hide. The last aspect is based on the identification of the sacrifice = Viṣṇu ; and sacrifice = black-antelope. The symbolic use of the black-antelope hide in rituals is based on this identification.

These are the aspects worked up in the Darśapūrṇamāsa. The Soma sacrifice has a far larger *vedi*, rightly called Mahāvedi. This Mahāvedi is not described (or, prescribed) as being "contracted" in the middle ; and though "she" is a woman in concept, a new aspect joins in here ; this is (iv) of the chariot or a cart. In all these aspects, the eastern side is shorter than the western one. In the aspect of the cart (*śakaṭa*, and chariot, *ratha*), less than that of a woman, starts the variation for the Soma sacrifice, and also of the Nirūḍhapaśubandha, apart from the diverging views whether they were separate mutually, or the latter formed part of the former. The *vedi* at the Nirūḍhapaśubandha has its western side equal to the length of the axle, the eastern side being of the length of the space betweeen the yoke-holes. As a variant, the *vedi* was square and also oblong. The square and the cart-shaped *vedi* is already known to the Ṛgveda.

I.A. 18

आपस्तम्ब श्रौत सूत्र में दर्शपौर्णमासयाग

उमेश प्रसाद दास, अयोध्या

आपस्तम्ब श्रौतसूत्र के अनुसार दर्शपौर्णमास याग द्वितीय स्थान पर है। दर्शपौर्ण मास याग को केवल ब्राह्मण, क्षत्रिय, वैश्य को करने का अधिकार है, बिना पत्नी के यह यज्ञ सम्पन्न नहीं होता साथ ही साथ मृत पत्नी के अभाव में यह यज्ञ सम्पन्न नहीं हो सकता, यह दिन दयात्मक है, पूर्णिमा के प्रातः प्रारम्भ होकर प्रतिपदा के पूर्वाह्न तक समाप्त किया जाता है। अथवा अमावस्या के प्रातः प्रारम्भ होकर उसके बाद प्रतिपदा के पूर्वाह्न में इसका समापन करना चाहिए।

आधान के प्रारम्भ में अर्थात आहुति के दिन पवमान इष्टि को समापन करके उसके बाद उसी दिन सायं अग्निहोत्र को समापन करके यज्ञ को करना चाहिये। आरम्भ करने के बाद प्रति तायं प्रातः अग्निहोत्र आहुति देनी चाहिए। क्यों कि श्रुत्रि के अनुसार दर्श पूर्णमास याग के लिए समय की आवश्यकता होती है। अधिक मास के पूर्णिमा को छोड़कर यह यज्ञ किसी भी दिन किया जा सकता है। आरम्भ के पूर्व इष्टि की आवश्यकता होती है। इसके बाद दर्श याग सम्पन्न होता है। आपस्तम्ब श्रौत सूत्र के अनुसार इस यज्ञ के चार ऋत्विज होते हैं।

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1—अध्वर्यु 2—ब्रह्मा 3—होता 4—आग्नीध्र।

इस याग यह सब समान भाव से जाने जाते हैं सोम याग में उच्च नीच भावत्व इसमें नहीं होता।

इस प्रकार पूर्णिमा को समापन होने वाला तीन प्रधान याग होता है, पुरोडास से सम्बन्धित अग्नि देवता के लिए प्रथम, विष्णु प्रजापति, अग्नि सोम अन्य देवता के लिए मौन होकर सम्पन्न होने वाला द्वितीय याग तथा अग्नि सोम देवता के लिए पुरोडास याग तृतीय है, अन्य और जो भी यश मिलते हैं वे सब इस यज्ञ के अड़ीभूत यज्ञ है अर्थात अमावस्या को सम्पन्न होने वाली प्रधान तीन याग है। आग्नेय पुरोडास याग, ऐन्द्रोदधि याग अथवा पयोयाग, अन्य श्रौत यज्ञ के भांति इस यज्ञ में भी वौखट शब्द का उच्चारण करके आहुति दी जाती है। "जुहोति" शब्द से होम शब्द का ज्ञान होता है।

दर्श पौर्ण मास याग दो प्रकार के होते हैं।

1—नित्य

2—काम्य

प्रति पूर्णिमा को जो पुरूष यज्ञ करता है वह "नित्य यज्ञ" कहलाता है। जो फल की आशा रखते हुए यज्ञ सम्पन्न करता है वह "काम्य यज्ञ" कहलाता है।

नित्य यज्ञ में जब तक पुरूष जीवित रहता है तब तक इस यज्ञ को करता है। कामना की जब जागृति होती है तब जिस यज्ञ को सम्पन्न किया जाता है उसे काम्य यज्ञ कहा जाता है।

सर्व प्रथम यज्ञ करने वाला यजमान पूर्णिमासी को प्रातःकालीन नित्य क्रिया को समाप्त करके प्रातः अग्नि होत्र को समाप्त करके आहवनीय दक्षिणाग्नि अग्निहोत्र अनुष्ठान के लिए लकडी निकाल कर फिर गाहिपत्य से उस अग्नि को दर्श पौर्ण मास के लिए रखकर जलती हुई अग्नि में से तीन अग्नि को अलग करके उसके अन्दर उसके बाद गाहिपत्य अग्नि को निकाल करके कुण्ड के अन्दर स्थापना करना चाहिए। उसके बाद अन्वाधान करना चाहिये अर्थात् अग्नि में जलती हुई लकड़ी डालना चाहिए। आधान मन्त्र नहीं बोलना चाहिए, केवल जलने के लिए लकड़ी डालना चाहिए। इसके बाद यजमान को वपन करना चाहिए। इसके बाद स्नान करके पूरब, पश्चिम दिशा को जाकर करने वाले यज्ञ हेतु कुश समन्वक अनुष्ठान के योग्य लाकर गाहिपत्य या आहवनीय या यज्ञ शाला के ऊपर रखनी चाहिए। साथ ही साथ सूखी लकड़ी हवन के योग्य लाकर रखें। इस प्रकार पूर्णिमा के दिन इतना कार्य होता है।

फिर प्रतिपदा के दिन नित्य क्रिया करके सर्व प्रथम अग्नि होत्र कर्म करके यह सब कर्म सूर्योदय के बाद होता है। अध्वर्यु, ब्रह्मा और यजमान को आसन कल्पना करें। आहवनीय के पास में कुश बिछाकर यज्ञ पात्र को नीचे की ओर मुख करके

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रखें। उसके बाद अध्वर्यु ब्रह्मा के वरण करता है। ब्रह्मा वरण के पश्चात अग्नि होत्र सूप को हाथ मैं लेकर धान एवं जौ से परिपूर्ण सकट के पास जाकर समन्त्रक उस सकट से हवि निकाल कर यज्ञशाला में लाकर उसके यजमान की पत्नी कूटती है। उसे पवित्र करकें फिर उसकी साना जाता है। सानने के पश्चात स्फय कें द्वारा आहवनीय अग्नि की उस आटा को तपावै इस प्रकार आगे के कार्य क्रम विधान पूर्वक चलते हैं। यज्ञ सम्पन्न होने तक यजमान को हविस्य अन्न खाना चाहिए। जमीन पर या पटरे कें ऊपर सोना चाहिए। इस प्रकार विधान पूर्वक अष्टकपाल के द्वारा पुरोडास की आहुति दी जाती है। आहुति के पश्चात यजमान से लेकर आचार्यगण प्रसाद के रूप में पुरोडास को ग्रहण करते हैं। उसके को "इडाभक्षण" कहा जाता है। इस प्रकार से प्रस्तुत लेख का सारांश संक्षेप में दिया गया है। इसका विस्तृत विवरण मूल लेख के द्वारा देखा जा सकता है।

I.A. 19

A NOTE ON THE ṚGVEDIC ṚṢI NĀBHĀNEDIṢṬHA

Miss G. V. Davane, BOMBAY

Authorship of RV X. 61, 62 has been attributed to Nābhānediṣṭha, a descendant of Manu Sāvaṛni. According to the Aitareya Brāhmaṇa V. 14 he was deprived of his share in the father's property ; but by means of his expert knowledge of sacrifice he secured 1000 cows from the Aṅgirasas. In the Yasna of Avesta, the adjective nabānazdista denotes new men, comtemporaries, as opposed to the ancestors followers of premier law. Hence scholars like Colbrooke, Burnouf, Lassen, Nève see traces of the Indo-Iranian split in the name Nābhānediṣṭha. In the light of all this one can surmise that when the compilation of the hymns of Maṇḍala X was still going on, a group of young non-brahmin reformists, expert in the technique of sacrifice, might have come forward with some convenient reforms in the technique of sacrifice. They claimed to be close to the orthodox sacrificers and called themselves 'Navanediṣṭhas'. Later the term might have assumed the form of 'Nābhānediṣṭhas'. Like the reforms of the Ṛbhus their reforms also have met with strong opposition and might have been accepted after some time. Like the Ṛbhus, who became gods, they must have been recognised as Brahmins and allowed to participate in the sacrifice. In memory of this event authorship of these two hymns might have been attributed to a sage named Nābhānediṣṭha. This explains Nābhānediṣṭha being deprived of his share in the property and securing wealth throuah his knowledge of sacrifice. This also explains the prayer of Nābhānediṣṭha in hymn 62 that the Aṅgirasas should accept him.

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I.A. 20

SIGNIFICANCE OF SOME SPECIFICATIONS AMONG THE ŚRAUTA RITUAL

Prof. Indu Deshpande, POONA

When studying the Śrauta ritual some specifications draw the attention of the reader ; for example, at the Agniṣṭoma sacrifice, after the Ṛtu-cups have been offered the Adhvaryu pours down remnants from his pot into the pot held by the Pratiprasthatṛ. Then the Pratiprasthatṛ drops some portion from his pot into that of the Adhvaryu and in that pot he draws the Aindrāgna-cup. (*Mānava Śrauta Sūtra* 2.4.2.17)

An attempt will be made in this paper to study some such specifications and find out their significance.

I.A. 21

SACRIFICIAL ELEMENTS IN THE PURĀṆIC VOWS

S. G. Kantawala, BARODA

Purāṇas are important documents of ancient and medieval India giving us a glimpse into the religious life and practices of the people of the day. Sacrifice was at the centre of life of Vedic Aryans. With the passage of time the institution of sacrifice became complex and costly. Vedic studies were barred to women and Śūdras. With the passage of time Purāṇas came to be promulgated for the benefit and good of the barred people of the society. In their religious and social reforms they evolved substitutes for the Vedic rites, but they inherited the ideas and cream of the Vedic thought and religious practices in one or another way. They claim antiquity as that of the Vedas and they came to the help of the masses to supply their religious, theological and philosophical needs. And one of the important contributions of the Purāṇas to the religious life and activities was the institution of "*vrata*" which they put forth as a "substitute" of the Vedic sacrifices. In this paper it is proposed to discuss the sacrificial elements in the "*vratas*" put forward by the rich Purāṇic literature.

I.A. 22

THE ATTRIBUTES OF VIŚVE DEVAS

Miss Mandakini C. Kashikar.

Among the Vedic deities the Viśve Devas are marked by a special significance in consideration of their collective nature. There have

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been a few attempts to study the origin and development of the interesting deity. In consideration, however, of the wide chronological range in which the Viśve Devas played a role in the field of mythology and the ritualistic religion, it is expected to undertake a deeper and wider study of this deity. As a primary study of this subject it is proposed here to collect in alphabetical order and study the attributes of Viśve Devas as found in the Ṛgveda and Atharvaveda.

Out of these twenty-five attributes, ten are used exclusively for Viśve Devas. Some of the attributes indicate their association or union, others their inherent power and still others their resourcefulness and desire to grant favour to the worshippers. As a matter of fact there is nothing new even in the specific attributes. It seems the Ṛsis who conceived the collective deity VD were probably possessed of the conviction that the VD representing the essence of individual deities would be the most capable of granting the desires of the worshipper. The conception of VD may be looked upon as the precursor of the conception of Supreme Reality which is evident even in the ṚV in the form of Prajāpati, Hiraṇyagarbha etc.

I.A. 23

SOME SINGULARITIES OF THE NIRUKTA

M. I. Khan, GHAZIABAD

The *Nirukta* is the first Vedic grammar, which has a seal of impression on the posterior Vedic literature and this is only on account of its singularities enshrined in it. Some singularities are enlisted here. Yāska proceeds on with etymologies, which go into deep of the roots of words. Again, these are based on certain facts-physical and psychological. For example, when he takes गो, he derives it as : गौरिति प्रक्रियानामधेयम् । यद् दूरङ्गता भवति । यस्यां भूतानि गच्छति । गातेर्वौकारो नामकरणे (नि. ०२।२) । He says that गो implies here earth and cow as well. The same Prakṛti and Pratyayas will work together both where. Again, he says that गो is not for the earth and cow alone, but for things like milk, curd, etc., too. Of course, to imply them, there should be Pratyayas ; but he rules out their being employed therein. This system goes to show that one should not be misled by the apparent use of the words rather than the contexts themselves.

WORDS, no doubt, are used in various contexts in the *Ṛgveda*. A particular word may be used for more than two senses, hence different

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roots and suffixes. In such cases, he hints at then and there. This makes the study interesting for the reader. For instance, we may take the *Uṣas*, which stands for the lightning and the dawn, but the roots for them are different—उछी निवासे for the first and वश् for the second. This singularity gives us an opportunity to know the word with various meanings in at attempt, full of curiosity.

In the *Nirukta*, the study of a particular subject is very very interesting as it is systematic and graphical. And this is not in the sense that chapters are marked for. I am going to tell here a different system—a system, which is inter-related. We may take here उषा, सूर्या, वृषाकपायी and सरण्यू The said system prevails here. He says that *Uṣas* comes first and her onset is for a specific period and the other said deities come one by one and represent different periods. By this rendering, one feels pleasure in knowing the idea the propounder is going to put forth.

This study is interesting as many instances of the type are found in this book.

I.A. 24

वैदिक सोम

डॉ. वीना रानी खत्री, जयपुर

सोम एक प्रसिद्धध् वीरुध् अथवा लता थी, किन्तु वस्तुत: यह लता कौनसी थी—इसके विषय में आज भी हमारा ज्ञान नगण्य है। इसके पत्ते हरे तथा टहनियाँ निम्नामुखी होती हैं। अङ्गुलि अथवा गौ के स्तन के समान पुष्ट मोटे पर्व होते हैं क्योंकि अनेकत्र सोम-काण्ड की उपमा क्षिप् (अङ्गुलि) से दी गई है। सोम के लिए प्राप्त वक्षणा तथा बाण विशेषण इस बात की पुष्टि करते हैं कि सोम-लता पर काँटे भी होते हैं। सोम अरुण-वृक्ष की शाखा है—अतएव इसका रस अरुण अथवा बभ्रु वर्ण का होता है। अनेकत्र इसी अभिप्राय से इसे हरि, पिङ्गल, अरूष और शोण भी कहा गया है।

सोम की उत्पत्ति-स्थल मुञ्जबान् पर्वत को बताया गया है। सुश्रुत संहिता में इसके उत्पत्ति के विषय में कहा गया है—

"हिमवत्यर्बुदे सह्ये महेन्द्रमलये तथा।
श्रीपर्वते देवगिरौ, गिरौ देवसहे तथा।
पारियात्रे च विन्ध्ये च देवसुन्दे ह्रदे तथा।
उत्तरेण वितस्तायाः प्रसिद्धधा ये महीधराः।।"

सोम की दिशा तैतिरीय ब्राह्मण में उत्तर, ऐतरेय ब्राह्मण में पश्चिम एवं पूर्व बताई गई है। ऋग्वेद इसे द्युलोकीय सिद्धध करता है। द्युलोकीय होने के कारण

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ही इसकी प्राप्ति दुष्कर थी। इसका पहरा गन्धर्व देते थे। इसकी दुर्लभता को लक्ष्य करके सुश्रुत संहिता में कहा गया है—

"न तान् पश्यन्त्यधर्मिष्ठाः कृतघ्नाश्चापि मानवाः।
भेषजद्वेषिणश्चापि ब्राह्मणद्वेषिणस्तथा ।।"

सोम की दुष्प्राप्ति का प्रमाण यह भी है कि इसकी चोरी के प्रसंग यत्र-तत्र उपलब्ध होते हैं, यथा—'यदि सोममपहरेयुः।' तैयार सोम को भी असुर ले जाते थे अतएव इसे 'असुर्य' भी कहा जाता है। सोम की दुलर्भता के कारण ही—इसे खरोदते समय मारपीट की नौबत आ जाती थी—'लोष्ठैर्घ्नन्ति, शकुटैर्घ्नन्ति।' सोम-याग में सोम का प्रतिनिधि लेते समय मारपीट का अभिनय इसका पुष्ट प्रमाण है।

विभिन्न भाषाओं में सोम के पृथक्-पृथक् नाम हैं—सोम (वैदिक) इमह्यू (फारसी) उमान (बलूची) सिम या सुम (चीनी) एफ्रिडा बलगेरिस (अंग्रेजी) सार कस्टेमा ब्रेबिसटिमा (लेटिन)। परिगणित अभिधानों के अतिरिक्त इसका गुणाधारित प्रमुख नाम 'मद' भी है। सोमपान की सारी क्रिया मद से ही व्यक्त की जा सकती है। वैसे 'मद' शहद का भी अपरपर्याय है। आधुनिक विद्वानों की सम्मति में इसका सम्बन्ध भारोपीय धातु Melit से है—जो अनेक भाषाओं में इस प्रकार है—Mel (लैटिन) Meli (ग्रीक) Mijal (अलबैनियन) Milip (गैथिक) Milisc (एंग्लोसैक्सन) Mel (कार्निश) Mil (पु. आयरिश) Metr (आर्मीनियन)। ये सभी धातुएँ संस्कृतधातु मद् की समानान्तर हैं, इसकी पुष्टि निम्नलिखित शब्दों से भी होती हैं—जिनमें 'द-ल-ड' वर्ण एक दूसरे के स्थान पर आ जाते हैं :—

(1) मद (संस्कृत) Milk (अंग्रेजी) Milch (जर्मन) Meolc या Melolc (एंग्लोसैक्सन)

(2) मृदु (संस्कृत) Mellow (अंग्रेजी) Murw (डच)

(3) ईदृश (संस्कृत) Ilk (अंग्रेजी)

(4) नील (वैदिक) नीड (संस्कृत) Nidus (लैटिन) Nid (फ्रैंच) nest (ऐंग्लोसैक्सन)

(5) ऋभु (संस्कृत) Ibho (फ्रैंच) Abhus (लैटिन) Abbe (ऐंग्लो-सैक्सन Alfr (आईसलैण्ड) Elf (अंग्रेजी)

आधुनिक विद्वान् भारोपीय भाषाओं में मद् का पर्यायवाची धातु Medho को भी मानते हैं—जो विभिन्न भाषाओं में इस प्रकार पाई जाती हैं—
मधु (संस्कृत) Medu (वल्गेरियन) Medus (लेथुआनियन) Medhu (ग्रीक) Mede (जर्मन) Mead (डच) Medu (वेल्श) Mead (अंग्रेजी)।

डॉ. एचीसन एफ़ेडा पेचिकलाडा को सीम बताते हैं—जो कि उत्तर बलूचिस्तान से लेकर हरिरुद घाटी के सारे मार्ग में ईरान तक के प्रदेशों में मिलता है। एफ़ेडा की दूसरी जाति हुम-इ-बंदक नाम से प्रसिद्धध है। रॉथ महोदय सरकोस्टेमा ऐसीडम को सोम का निकटवर्ती स्वीकार करते हैं। वाट का मत है कि अफगानी

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द्राक्षा ही सोम है। राइस इक्षु-रस को तथा मैक्समूलर एवं राजेन्द्रलाल मित्र यव-सुरा को सोम मानते हैं।

वैदिक वाङ्मय में इसे तथा इसके प्रतिनिधि पूतिका को वीरुधां पतिः, नैचाशाख, अंशु, वक्षणा तथा बाण इत्यादि संकेतों से संकेतित किया है।

सोम-रस अत्यन्त मादक होता है—इसीलिए इसमें दुग्ध-दधि-यव आदि का मिश्रण करके पीने का विधान है। सोम शरीर का रक्षक भी है—

"त्वं हिनस्तन्वं सोमा गोपा गात्रे-गात्रे निषसत्था नृचक्षा।"

वस्तुतः तो सोम अमृत एवं आनन्द रूपी मदिरा का स्वामी है। आध्यात्मिक एवं आधिदैविक सोम को ही मधु कहा जाता है—जिसके पान से अमृतत्व-ज्योति-देवत्वादि की प्राप्ति होती है—

"अपाम सोममृता अभूमागन्म ज्योतिरविदामदेवान्।"

—ॐ तत् सत्—

I.A. 25

PAIPPALĀDĪYA NAKṢATRAKALPA RITE A BRIEF SURVEY

R. C. Mishra, PURI

There is a short text called Nakṣatrakalpa in the Paippalāda śākhā. It is different from the text current in the same name in the Śaunakaśākhā. The Paippalādīya text is used in almost all the rites practised in the school. The text is edited for the first time and its various uses are surveyed in the paper. Its comparison with the Śaunakīya Makṣatrakalpa is made and the importance of this short document is shown in the paper.

I.A. 26

A SHORT SURVEY ON THE METRE GĀYATRĪ

Arati Mitra, CALCUTTA

Gāyatrī is the smallest and the most eulogised metre in the extant vedic literature. Gāyatrī can be etymologically defined "*Gāyatrī Gāyateḥ stutikarmaṇaḥ*". It comes from the root "*Gai*" which means "belauding". Because the Devas are "*Gīyante*" and "*Stūyante*". Yāska noticed that in Brāhmaṇa texts the Gāyatrī in Gāyatrī metre came out of the mouth of old sage Brahmā, thus it is "*Trigamanā trībhiḥ-pādaiḥ gacchati tasmād gāyatrī, Trigamanā vā viparitā gāyato mukhāt udpatāt....*" It falls downwards on "*Manuṣyalokaḥ*". Agni is the presiding diety of Gāyatrī;(*Gāyatrī agneśchandaḥ*) (Ś. B. 2, 2, 1, 7). It

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is identified with Agni (*Agnir vai Gāyatrī* ŚB. 3, 4, 1, 9,). It is Agni (*Gāyatrī Agniḥ ŚB* 6, 2, 1, 20) *Tejo vai Brahmavarcasaṃ Gāyatrī* (AB 1, 5) said Aitareya Brāhmaṇao. "*Kasmāt satyad Gāyatrī Kaniṣṭhā Chandasām Satī yajñamukhaṃ pariyayet'ti yat evādaḥ somam āharat tasmād yajñamukham paryait taṣmād tejasvīnitamā*" lays down Taittirīya Saṃhitā.

On every occasion Gāyatrī occupied foremost position. Anukramaṇī noted down "*Prathamaṃ Chandastripadā Gāyatrī*" on which Saḍgruśiṣya comments," *Bhagavatā Gāyatrī Chandasāmahamityuktatvāt pradhānabhūtaṃ*". ca. Gāyatrī metre has twenty four syllables distributed among three pādas. In the Ṛgvedic collection Gāyatrī containing less than twenty four syllables is rarely found.

Smallest type of Gāyatrī is Daivī containing one syllable but with three juncture, because Gāyatrī is "Trigamanā" (Om containing three mātrās and three alphabets (cf. Nārāyaṇoapaniṣat—*om ityekākṣaraṃ Brahma, Agni Devatā Gāyatraṃ chandaḥ*) Āsuri Gāyatrī contains fifteen syllables while Prājāpatyā has only eight.

We have ekapadā, Dvipadā and catuṣpadā Gāyatrī. Vedic manuals deal with them but they fail to provide illustrative verses from extant Ṛgvedic collection.

For the definition of the metres vedic manual picked up Gāyatrī along with other three metres and utilized constituent syllables of the foot of them as the technical unit.

Gāyatrī is the unit of eight as its pāda contains eight syllables. In T. S. we noticed that this tendency already has been developed (T. S. 6, 5, 2, 3, *vasavaṣṭā aṣṭākṣarā Gāyatrī*). In Sarvānukramaṇī it got recognition as Saṃjñā "therefore ought to be applied in good many cases P. ch. sūtra lays down" "Gāyatryrā vasavaḥ" Incidentally, it can be said the term "Gāyatrī" has been used for the number twenty four as the metre Gāyatrī contains twentyfour syllables.

In its extensive use in the Rgvedic collection, Gāyatrī stands next to Triṣṭubh. Total number of Gāyatrī metre according to the statistics of Macdonell is two thousand four hundred and fifty expressing the popularity of the said metre.

I. A. 27

ASPECTS OF RITUAL IN THE ATHARVA-PARIŚIṢṬAS

B. R. Modak, Dharwad

It is evident that the simple act of making an offering to the divinity developed in course of time into a regular system. It became

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more and more complicated, and involved a number of ceremonial formalities. Elaborate rules came to be laid down in respect of such items as the place to be chosen for the sacrifice, the kind and size of the woods by means of which the fire is to be churned out, the altar, the *kuṇḍa*, the fuel, the various implements, the objects for offering and many other details. The *Atharva-Pariśiṣṭas* from 21 to 28 deal at some length with the characteristics of many of these aspects. This paper gives information regarding the following components of ritual :—

(1) The site (2) The Altar (3) The *Kuṇḍa* (4) The *Araṇi-s* (5) The Fire-sticks (6) The sacrificial Grass (*Kuśa*) (7) Other implements such as *Sruva, Sruc, Agnihotra-havanī, Dhruvā, Juhū, Sphya*, the mortar and pestle, the winnowing basket, the *charusthālī*, the vessels, the cart, the skin and the grains, (8) Offering with the hand, (9) The officiating priests and (10) General Rules.

I. A. 28

ON THE RECITATION OF THE 'SĀMIDHENĪ' VERSES

Biswanath Mukhopadhyay, Burdwan

In the Darśa Pūrṇamāsa sacrifice, known as the model of all Istis fifteen samidheni verses are recited while the Advaryu places fuel wood in the fire. Although in some cases the number of verses varies, basically the number is fifteen.

Brāhmaṇas forward different sorts of interpretations along with the justification of the number, letters and also of some terms thereof in the back drop of ritual which cannot prove beyond doubt the unavoidablity of the recitation.

Here is an attempt to establish that the recitation essentially reveals the following principles which uphold the necessity of reciting the verses.

i) The Ṛk verse and the fuel wood are the best oblations for the Fire god.

ii) Association of the performance with Soma.

iii) The seers of the verses are Agni worshipper par excellence.

I. A. 29

॥ श्रीः ॥

बौधायन श्रौतसूत्रे पिण्डपितृयज्ञप्रकरणे (बौ० श्रौ० सू० २४.३२)

एस. के. नाभारि

पिण्डदानपद्धतिः कथयन् 'प्रविदानकल्पेन' वा दद्यात् अयं प्रयोगः बौधायनेन

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कृतः। किमस्य शब्दस्य अर्थः ? इति संदेहः। न किमपि भाष्यकारेण वृत्तिकारेण वा कस्मिन् विषये विश्लेषणं कृतम्। बौधायनेनैव कथं शब्दः उपयोगितः। अस्मिन् निबन्धे मया केवलं मनुमानेनैव इमं शब्दस्य विचारं कृत्वा विदुषां पुरतः संशोधनार्थं स्थापयामि इति शम्।

I.A. 30

A CASE OF SELF-CONTRADICTION IN NIRUKTA, ADHYĀYA VII

P. D. Navathe, Poona

After discussing the allotments (*bhakti*) and associations (*sāhacarya*) in respect of Agni, the foremost among the terrestrial deities Yāska makes the following observation regarding the peculiarity of Agni-Pūṣan partnership in the ritual : अथापि आग्नापौष्णं हविः, न तु संस्तवः (*Nir* 7.8) He then continues : तत्रैतां विभक्तस्तुतिमृचमुदाहरन्ति पूषा त्वेतश्च्यावयतु स विद्वान्.....(*RV.* 10.17.3)

Later on he mentions the characteristic features of Indra, the deity of the atmosphere. Then he incidentally remarks : अथापि मित्रो वरुणेन संस्तूयते, पूष्णा रुद्रेण च सोमः, अग्निना च पूषा...*Nir.* 7.10). The clause अग्निना च पूषा evidently contradicts the earlier statement.

This contradiction forms the subject-matter of the present paper.

I.A. 31

गवामयनान्तर्गतमहाव्रत-विमर्शः

ओमूप्रकाश पाण्डेयः, हरदोई

सत्रात्मक गवामयनस्य उपान्त्यदिनम्महाव्रतसंज्ञकम्। अस्मिन् प्रेङ्खाद्यासन-विशेषेषु समारूढा ऋत्विजः स्व-स्वकार्याणि नि० पादयन्ति। सत्र-समापनपर्यन्तं यम-नियमपालनात् श्रान्ताः बलान्ताश्च भवन्ति ऋत्विजः। अतएव महाव्रताह्नि अनुष्ठेयकृत्यानि यजमानभूतानाम् ऋत्विजाम्भनीविनोदाय एव वस्तुतो नियोजितानि दृश्यन्ते।

सामगानेन सममस्मिन् दिने दुन्दुभि-वादनं भवति। ब्राह्मणः ऋत्विजः प्रशंशति, शूद्रो निन्दति। चर्मविषयको विवादोऽपि तयोर्मध्ये संगच्छते। रथारूढाः कवचिनः राजपुरुषाः देवयजनं परितो गच्छन्ति। यजमान-पत्नो वीणावादनं कुर्वन्ति। सजलघटयुक्ताः कुमारिकाः 'इदम्भधु' इति पौनः पुण्येन समुच्चारयन्तो नृत्यन्ति। वेद्याः बहिः कश्चिद् ब्रह्मचारी पुंश्चलीं स्त्रियं संलपति। तौ अन्योन्यमाक्रोशतः इदमश्लीलभाषणं भवति। अन्ते महाव्रताह्नः विवादास्पदकृत्यं विहितम्। तदस्त्रि

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वेद्या बहिः कस्मिंश्चित् परिवृते स्थाने मागधपुरुष-पुंश्चलभ्योर्मध्यगतं तथोक्तम्मैथुनम्। अत्र अस्माकं विचारो यत् कृत्ये ऽस्मिन् वस्तुतः संभोगो नैव विहितः। 'मिथुनी कारयन्ति', 'मिथुनं सम्भवति', 'मिथुनं चरन्ति'—एषां वाक्यानां यथार्थोऽभिप्रायस्तु युग्मरूपेण स्त्रीपुरुषयोः संस्थितिरेव। तयोरेकत्वीकरणमेव। मिथुनीकरणम् ऋक्-सामयोरैक्यं प्रतीकतया निर्दिशति। महाव्रते विहितानि गान-वाद्य-नृत्य-विविध-भाषालपनादिकृत्यानि मनोविज्ञानसम्मतानि प्रतीयन्ते। कालान्तरतः प्रचलितानां मदनोत्सव-होलिकोत्सवादि-महोत्सवानाम्मूलवीजानि अस्मिन् महाव्रत एव सम्मिलितानि। वस्तुतो वैदिक-याग-योजना सम्पूर्णं जीवनमभिव्यनक्ति। अस्माकं जीवने यदि सामान्यतो गान-वाद्य-नृत्याभिनयैर्मनोरञ्जनस्यावश्यकता वरीवर्ति, तर्हि याग एषां पूर्णतया निषेधः कथं भवितुमर्हति। महाव्रतानुष्ठानं जीवनस्यानन्दमयं पक्षमपि अदृष्टेन साकं प्रस्तौति इति निश्चप्रचम्।

I.A. 32

A CRITIQUE TO THE CRITICAL EDITION OF SĀMAVEDA ĀRṢEYA BRĀHMAṆA

Mrs. Sucheta M. Paranjape, PUNE

The *Ārṣeya Brāhmaṇa* (=ĀrBr) of the Kauthuma Śākhā of the Sāmaveda is an index of the Sāmans based on the verses from the *Kauthuma Saṁhitā*. It enumerates, in a mixed Sautra-Anukramaṇic style, the names of the sāmans and the Ṛṣis. There is a commentary by Sāyaṇa on this text. Another book, entitled *Sāmaveda Ārṣeya Dīpa* also deals with the same enumeration. However, there is quite a lot of difference between the ĀrBr and the Dīpa. The tradition of the Dīpa seems to be more sound. Our study shows that the critical edition of the ĀrBr needs to be further edited. At many places, even wrong punctuation has led to wrong tradition and meaning. And hence this effort.

I.A. 33

सामे सोमः

मतिकान्त पाठक, भागलपुरम्

वरीवर्ति सामवेदस्य पावमानाख्ये पर्वणि सोमं प्रति जिज्ञासा।

सोमः ओषधिविशेष इति प्रथितं पौराणिकैः भाष्यकारैः किन्तु प्रकरणानुशीलनात् वेदस्य वैदिकः सोमः ओषधिमतिरिच्य कश्चिदन्यो विशेष इति प्रमाणयति अथर्ववेदः

सोमं मन्यते पविमान् यत् सं पिंशन्त्योषधिम्।
सोमं यं ब्रह्माणो विदुर्न तस्योश्नाति पार्थिवः॥ अथर्व. 14.1.3,

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पावमानपर्वणि प्रयुक्तैः सोमविषयकै विशेषणैः सोमस्य प्रकारताविशेषता च निरूपिता भवति। उक्ते पर्वणि अनेन स्थलविशेषेण सोमः क्वचिद् इन्दोः क्वचिच्च पावमानस्य रुपेण स्वात्मानं परिचिनोति।

योऽस्य पानं करोति सः शूरो भवति उदारश्च।

आयुर्वेदानुसारं मादकद्रव्येण बुद्धेर्लोपो जायते।

'बुद्धिं लुम्पति यद् द्रव्यं मदकारि तदुच्यते।' किन्तु सोमस्तु जनको बुद्धीनाम्। जनिता मतीनामिति प्रमाणात्। वृषा मतीनामिति प्रमाणान्तरेण वयं पश्यामः यत्सोमः बुद्धिवर्षकोऽस्ति।

एतावता सिध्यति यत्सोमो मदम् आनन्दं ददाति। न चायं बुद्धिनाशकः। उक्तेऽपि पर्वणि चेतनोऽयमिति परिकीर्तितम्।

नायं सोमो जड़ो वरञ्च चेतनया संवलितः कश्चिदाध्यात्मिकः पदार्थः। सोमस्येतादृशी पदार्थता ध्यातव्या। अस्य सोमस्य कृते कतिपयानि विलक्षणानि विशेषणानि द्रष्टव्यानि दृश्यन्ते—विचर्षणिः, विप्रः, अङ्गिरस्तमः, विचक्षणः, स्वर्विद, कविः, ऋतुवित्, ऋतुवित्तमो मदः, शातुवित्तम इत्यादीनि विशेषणानि नूनमेवाश्चर्यकराणि सन्ति।

सोमेन वर्द्धन्ते प्राणाः। मनसि न जायते मूर्छा, वरञ्च मनः सततं जागरूकतां गच्छति। सामान्यतः मादकेन द्रव्येण मूर्छिता जायते प्रज्ञा। सोमस्तु तां करोति चेतनशीलाम्। सा ऋतं पश्यति विशिष्टदृष्टिदानात्। एतादृशीं दृष्टिं प्रयच्छति सोम एव। तेन ध्यातव्यः सोमः। तस्य स्वरूपस्य निरुपणं देशस्य कल्याणार्थं परमावश्यकमिति निश्चप्रचम्।

I.A. 34

SIGNIFICANCE OF THE PLANT APĀMĀRGA IN THE VEDA

Hukam Chand Patyal, PUNE

The purpose of this paper is to show the significance of the plant *apāmārga* (*Achyranthes aspera*) mainly from the points of view of ritual, myth and medicine in the Veda.

All plants are sacred ; and they possess the gifts of immortality and health. This principle lies at the root of all Vedic beliefs and myths connected with plants. The Kauś Sū. 8,15 lists the following plants and trees as auspicious ones, *śamī*, *palāśa*, *apāmārga*, avakā, *talāśa* etc. The very name of the plant could 'remove' or 'wipe off' (*apa-mṛj-*) various kinds of evil effects. This plant is highly valued in indigenous medicine. The flowering seeds, ground into a paste, are used against poisonous insect bites. It is employed in various *śānti* rites. This plant is often believed to be the giver of welfare,

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I.A. 35

MANTRĀŚ CA KARMAKARAṆĀḤ

Nivedita Paul, SERAMPORE

The present paper aims at a brief study of the karaṇa-mantras with special reference to the sūtra *mantrāś ca karmakaraṇāḥ*, ĀŚS I. 1.21. The translators (Ranade and Mylius) have taken karmakaraṇa-mantras as a single category, whereas Nārāyaṇa's commentary treats mantras and karmakaraṇas as two separate categories. The propriety of these views may therefore be examined together with the evidence of other sūtras and commentaries. We face the question : What was the intention of the Sūtrakāra himself ?

I.A. 36

BLACK-MAGICAL SIGNIFICANCE OF WATER IN THE VEDA

P. C. Sahoo

Water being one of the primary elements of nature has been utilised for various purposes since man came to know of its use for his own benefit. Apart from its universal medicinal utility primitive people used to assign some sort of mystic power to it and like some other objects of nature they made use of this power according to their will. In the Vedic literature this second type of use of water is found in the magical rituals and it is two-fold, beneficial and harmful. It is intended in this paper to discuss the maleficent characteristics of water as well as its use in destructive magical rites as narrated in the Vedic texts. And in the course of this discussion it will be seen that the '*udavajrapraharaṇa*' (hurling of water-thunder-bolt at ones enemy) described in these texts meets the climax of such baleful practices.

I.A. 37

ON SOME READINGS OF THE ŚĀṆKHĀYANA-ĀRAṆYAKA

Nilmadhav Sen, PUNE

This short paper intends to suggest emendations for a few of the so many wrong readings found in the printed edition of the *Śāṅkhāyana-Āraṇyaka*.

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I.A. 38

NIGHANTU (IV) AND NIRUKTA (IV, V, VI), SOME OBSERVATIONS

A. D. Shastri

The fourth chapter in the Nighaṇṭu contains three lists of 62, 84 and 132 words, explained by Yāska in his Nirukta-IV, V and VI. A complete examination of the whole of the Naigama-Kāṇḍa is not possible in a short article, but an attempt has been made here to show some peculiarities.

It is generally believed that these words are homonyms. This however is not the case. Leaving aside 12 words not explained by Yāska at their respective places, out of the 266 words, 57 are homonyms, while 209 are not. Yāska says in the beginning of chapter IV that he would explain the homonyms and words of obscure grammatical forms (*Anavagatasaṁskāra*). An analysis of the words would show that some are wellknown words, with regular grammatical formation, some are archaic forms, some are indeclinables and in a couple of words we find the meaning influenced by accents. Thus the *anavagatasaṁskāra* stands for not just obscure grammatical formation but we have also to include the accents and the redical element.

R. D. Karmarkar notes 8 pairs of words and notes the disparities therein. One more pair can also be pointed out—Śipiviṣṭaḥ Viṣṇuḥ (II 37-38). In the illustrative verse VII. 100.6 we have the reverse order and the word Viṣṇu is in the vocative. We also find three cases II.13, 74 and III.39 where more than one words are clubbed together to form single units. Karmarkar has further noted some words in Ngh. IV ii, which are found in Ngh. I, II, III. It may be pointed out that some words in IV, i are also found earlier, 3 words (i. 49, ii 38, 47) are found in Ngh. V and one word is found in both IV. ii and IV. iii. Thus it is difficult to draw any conclusion regarding the authorship of a particular section of Ngh. IV on the basis of repiltitions or disparities.

These three sections do not reveal any method of grouping, though some sort of a pattern in found in Ngh. I, II, III and Ngh. V. Even Yāska does not follow any uniform method in his explanations. We find that the explanation of the word precedes the vedic verse in 155 cases and follows the same in 106.

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I.A. 39

MAGICAL ASPECTS OF REPETITIONS—RGVEDA AND ATHARVAVEDA

Nilanjana Sikdar Datta

In the light of modern significant researches in the area of magical literature, a study of the structural method employed in such composition gains importance.

In the vedic culture, people held that some superhuman force was responsible for some occurences in their everyday-life which they could not explain with their limited knowledge ; such a belief is quite common among people of primitive culture throughout the world. This is evident from the religious history of all the societies—such as that of ancient Greece, Central Asia, Europe or different premitive tribes like those of the Tungus, the Barat and Yakut.

That is why there are many cults and practices in honour of these supernatural forces or 'deities' so that these forces are inclined favourably towards them. Vedic people also wanted favour of their deities and spirits, they prayed for protection from evil and other mundane needs. These hymns mostly contain some magical intent, a practice for achieving the desired object with the help of the supernatural forces approached. These magical elements point to their late compilation, they were compiled at the same time as the Atharva-veda—in which such themes are very common.

A close examination proves that even in Rgvedic India magic and religion were blended, and that this dual belief possibly flourished more openly in the time of the Atharva-veda and the Brāhmaṇas. In these magical hymns the repetitive method of construction is easily noted. The present paper ventures to set up the hypothesis that these frequent repetitions are due to the oral method of composition which draws upon some familiar words and themes. In this oral method of composition the poets built metrical lines or half-lines by means of formulas (i.e. a group of words which is regularly employed under the same metrical conditions to express a given essential idea—Milman Parry) and formulaic expressions (i.e. 'a line or half-line constructed on the pattern of formulas'—A. B. Lord—singer of Tales. Mass. 1960 P4).

Moreover, in these magical hymns, by use of repetitive words the poet-magician emphasizes a few particular words and produces a hypnotic charm in the audience.

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I.A. 40

YĀSKA ON VEDIC ACCENT

Maan Singh, SIMLA

Yāska, the illustrious author of the *Nirukta*, was fully cognizant of Vedic accent. He uses the word *svara*, 'accent' ; and of its three major kinds, mentions the acute (*udātta*) and the grave (*anudātta*). He is aware of the importance of the knowledge of accent for understanding the true sense of a word in a *mantra* as well as for its grammatical analysis.

Yāska hints at the accent of the following words in specific terms :

1. In course of his treatment of particles (*nipātas*), he clearly states that used in the sense *vinigraha*, *tva* is a pronoun, instead of a particle, and has the grave accent : tva iti vinigrārthīyaṃ sarvanāmā-d'nudāttam. (I. 8).

2. *Cit*, a particle with several connotations such as honour, similitude, censure takes the grave accent : cid iti nipāto 'nudāttaḥ (V. 5).

3. When used as a synonym of an animal, *cit* has acute accent : athā 'pi paśuname 'ha bhavati, udāttaḥ (V. 5).

4. *Sama*, meaning *parigraha* (i.e., all), is a pronoun and has the grave accent : samam iti parigrahārthīyaṃ sarvanāmā 'nudāttam (V. 22).

5. Yāska criticizes Śākalya for splitting *vāyó* in : vàne na vāyó nyàdhāyi cākán (*Ṛv.*, X. 29. 1) into two words *vā* and *yáḥ* ; for in that case *nyàdhāyi* ought to have taken the acute accent instead of the grave. It should, therefore, be taken as a single word : ve iti ya iti ca cakāra śākalya udāttaṃ tve 'vam ākhyātan abhaviṣyad asusamāptaś ca 'rthaḥ (VI. 29).

In addition to the above, Yāska's explanation of *Indràśatruḥ* (*Ṛv.*, I. 32. 10) as : Indraśatrur Indro 'sya śamayitā vā, śātayitā vā, tāsmād Indraśatruḥ (II. 16) stands a clear testimony to his close study of Vedic accent, as here he understands the word as a *bahuvrīhi* compound with the acute accent on the first vowel of the first member, and not as a genitive *tatpuruṣa* which would have the acute accent on the last vowel of the second member.

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I.A. 41

THE "YOGA" AND "KṢEMA" OF THE VEDA

G. U. Thite, POONA

The words "*Yoga*" and "*Kṣema*" are used here in their traditionally accepted sense (*aprāptasya prāpaṇam yogaḥ/prāptasya rakṣaṇaṁ kṣemaḥ*). These two aspects of Vedic studies in India are closely associated with the "meaning" of the Veda. Those who gave importance to the preservation of the Veda totally neglected the meaning of the Veda. In a sense they were the followers of Kautsa (mentioned in *Nirukta*) according to whom Veda has no meaning. The Vedic scholars learnt the Vedas, Vedāṅgas and even the "Vikṛtis" of the Veda and preserved them in the oral tradition. Those who looked at the meaning of the Veda in India were always utilitarians. They tried to interpret the Veda according to their exigencies and thereby tried to justify the *raison d'etre* of the Veda. These scholars were anachronists par excellence and interpreted the Veda in the context of their time. Thus they were creating new meanings of the Vedic words which were *aprāpta* so far and their process is continued even today. This is the "Yoga" of the Veda. The "Yoga" and "kṣema" (preservation) of the Veda are the positive and negative sides of the Vedic interpretation in India.

I.A. 42

औपनिषदिक अर्थ विनिमय में दान और दक्षिणा

श्रीमती वेदवती वैदिक

मालवीय नगर, नईदिल्ली

औपनिषदिक युग में ऋग्वैदिक युग की अपेक्षा दान के स्वरूप में अंतर आ गया था। ऋग्वेद में दान धर्मार्थ की भावना से नहीं दिए जाते थे अपितु यजमान राजाओं की शत्रु राजाओं पर विजय के फलस्वरूप दिये गए ऐसे उपहार थे जो भावी सफलताओं के लिए भी पूंजी-निवेश का कार्य करते थे। दाता और प्रतिगृहीता परस्पर एक दूसरे को समाजिक प्रतिष्ठा भी प्रदान करते थे। ब्राह्मण मानो राजा और देवताओं के बीच मध्यस्थता का कार्य करते थे। प्रभूत हविषों द्वारा देवताओं की अर्चना कर शत्रुओं पर एवं पशुओं के आक्रान्ताओं पर विजय रूपी देवानुग्रह प्राप्त करते थे। राजा ब्राह्मणों को इन चमत्कारी कृत्यों के लिए उपहार, राजनौतिक पद आर प्रतिष्ठा देते थे।

उपनिषद्युग में उपहार किसी धनादय व्यक्ति की विजय सफलताओं को मनाने का मनमाना और उदारतापूर्ण उपक्रम नहीं रह गया था। सम्पत्ति के पुनर्वितरण

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की भावना भी इस युग में इतनी नहीं रह गई थी जितनी कि शुद्ध लेने-देने की। दाता और प्रतिगृहीता तो वही थे परन्तु दान या उपहार का स्थान अब निश्चित दक्षिणा ने ले लिया था। दूसरे इस युग में उपहारों को दक्षिणा के रूप में यज्ञ के साथ जोड़ दिया गया था। यज्ञ के कारण दान इस युग में "स्थान" और "समय" के साथ जुड़ गया था।

कुरुप्रदेशीय उषस्ति चाक्रायण आर्थिक विपन्नता को प्राप्त होने पर राजा के पास पौरोहित्य कर्म के लिए गये और राजा से कहा, "जितना धन दूसरे ऋत्विजों को दो उतना ही मुझे देना होगा।" इस उद्धरण से स्पष्ट हो जाता हैं कि यजमान (राजा) और पुरोहित (ब्राह्मण) की परम्परा प्रारम्भ हो गई थी। यजमान याज्ञिक अनुष्ठान से पूर्व ही पुरोहितो के पौरोहित्य कर्म के लिए दक्षिणा निश्चित कर देते थे। यजमान को भी ऋत्विज चुनने का अधिकार था। दक्षिणा द्वारा प्राप्त धन, इस युग में पुरोहित वर्ग की आजीविका का प्रमुख साधन भी बन गया था। परन्तु पुरोहित को अपनी योग्यता भी सिद्ध करनी पड़ती थी। बकदालभ्य और राजा जनक के होता इस युग के विशिष्ट एवं उल्लेखनीय पुरोहित थे।

उपनिषद् युग में भी प्रारम्भिक युग की भांति गौएं, अश्वतरियों से जुड़े हुए रथ, दासी, वस्त्र, आभूषण स्वर्ण माप दान में देने की परम्परा विद्यमान थी। दान के लिए पुरुष दास का उल्लेख बहुत कम मिलता है। इस युग में दान में दी गई गौओं की संख्या ऋग्वेद की अपेक्षा कम हो गई थी। ऋग्वेद में उपहारों की सूची में भूमिदान का संदर्भ प्राप्त नहीं होता। कारण आर्थिक दृष्टि से पशुधन की अपेक्षा भूमि का महत्त्व कम था, परन्तु उपनिषदों में पशुधन के साथ-साथ ग्रामों को भी दान में देने का उल्लेख प्राप्त तो होते हैं, परन्तु वे अत्यल्प हैं। राजा जानश्रुति पौत्रायण ने गाडीवान रैक्व को वह ग्राम जिसमें वह रहता था उपहार में दे दिया था और वह रैक्वपर्ण नाम से प्रसिद्ध हो गया था। औपनिषदिक कृषिवल समाज की आर्थिक व्यवस्था कृषि पर आधृत थी। अतः पशुओं की अपेक्षा भूमिदान अधिक उपादेय समझा जाने लगा हो। भूमिदान की अपनी समस्याएं थीं क्योंकि भूमि पशुओं की भांति चल और नाशवान नहीं थी। भूमि के साथ सबसे अधिक महत्त्वपूर्ण समस्या हस्तांतरण की थी और भूमि दायाद-योग्य थी। भूमि को बेचने में एवं दायादीय संबंधी अड़चनें आना स्वाभाविक थी। इसीलिए भूमिदान का लेखा-जोखा रखना दाता और प्रतिगृहीता दोनों के लिए आवश्यक था। राजकीय प्रणाखी में लेखा रखने की इसीलिए आवश्यकता अनुभव की गइहोगी जिससे भावी राजाओं को उसकी जानकारी रहे और यदि कभी उत्तराधिकार के प्रश्न पर अथवा हस्तांतरित करते समय झगड़े की संभावना तो राजा दानदाता राजा के लेखे को देखकर निर्णय करने में सक्षम हो सकता था। इसीलिए जानश्रुति ने ग्राम-दान करते समय रैक्व के नाम पर ही गांव को रैक्वपर्ण की संज्ञा दी जिससे प्रतिगृहीता

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का और उसके परिवार का उस भूमि पर, अपना निवास बदलने पर अथवा मृत्यु हो जाने पर भी अधिकार रहे। अतः आर्थिक दृष्टि से भूमिदान भविष्य के लिए किया गया पूंजी निवेश ही था।

दक्षिणा इस युग में केवल याज्ञिक अनुष्ठानों तक ही सीमित नहीं रही थी क्योंकि गर्भाधान से मृत्युपर्यन्त आयों के व्यक्तिगत जीवन में भी बहुत से संस्कारों का समावेश हो गया था। "दक्षिणा" देने वालों में अब क्षत्रियों, जनजातियों के प्रमुखों के साथ-साथ समाज के अन्य परिवारों का भी नाम जुड़ने लगा था।

इस युग में इष्टापूर्त पर भी बहुत महत्व दिया गया, फलस्वरूप कूप, तालाब, बगीचे के रूप में अचल-सम्पत्ति को दान में देने की नई प्रथा आरम्भ हुई थी। इस युग में अन्न दान भी प्रतिष्ठा का कारण माना जाने लगा। जानश्रुति पौत्रायण श्रद्धापूर्वक बहुत दान देने वाला था और उसके यहां बहुत सा अन्न पकाया जाता था। क्योंकि उसकी अभिलाषा थी कि लोग सब जगह उसी का अन्न खाएं। इष्टापूर्त के साथ पाप-पुण्य की भावना भी जुड़ गई थी। अन्नदान का महत्व पूर्तकर्म के रूप में, अन्नदान के रूप में आवसथ निर्माण के रूप जनकल्याणार्थ कार्य प्रारम्भ हो गए थे जिनके फलस्वरूप पाप-पुण्य की प्राप्ति होती थी और यही कर्म सिद्धान्त उनके भावी जन्म को निश्चित करता था। अतः दान की इस नई व्यवस्था में जहां प्राचीन सामाजिक और आर्थिक व्यवस्थाओं का बदलाव प्रतिविम्बित होता है, वहां दाता और प्रतिगृहीता का बदला हुआ स्वरूप भी अभिव्यक्त होता है।

I.A. 43

Ashok Namdeo Vatkas

"The meaning 'मुण्डक' and the 'द्वा सुपर्णा... (3.1.1) and 'समाने वृक्षे... (3.1.2) = My journey to the Kailas Mountain to practically investigate the root cause of the 'यज्ञ' with the help of the photos and illustrations."

I had been in the china occupied Tibet during the first and second week of the September, 1985. As the Deputy Liaison Officer, I, myself, alongwith the nine pilgrims encircled the whole Manas Sarovara, and Kailas mountain. Being a Sanskrit student, I attended whole of my mind to the riddle of the Vedic Rudra. All the unanswered, and mystical questions about the God Rudra, on which scholars thought differently for the ages. I could answer every aspect of the Vedic Rudra, after visiting, and experiencing 'Kailasa's hazardous trek. In this short article, I take only two points : Why did the Vedic Rishis call one Upanishat 'मुण्डक' ? The answer is : The whole Kailasa mountain, which is nearly 23000 feet

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in height, has the exact face of angry looking man. The whole mountain Kailasa seems to be the head of the man. That is why the Upanishat is named 'मुण्डक'. The Ṛc-s in the मुण्डकोपनिषत् द्वा सुपर्णा... 3.1.1, and 3.1.2 are mystical ones. Tree and mountain are called 'अचल' 'non moving', in Sanskrit. There is Gourīkuṇḍa which is very similar to that of 'यज्ञवेदी'. It is 84' feet deep. I have seen it from the 'Dolmala' mountain (20,000 feet) and found that ancestors have worshipped that natural वेदी with हविऽ and आहुतिऽ. The Gourīkuṇḍa is the part of the Kailāśa mountain. If the mountain Kailas is called 'अचल', then the meaning of above Ṛc-s can be answered easily. There are two birds. One is eating fruits, and other bird looks calmly, and is without any desire. Here one bird that is the 'Gourīkunda' eats, accepts the fruits in the form of the 'आहूतिऽ' and other bird that is the Kailāśa Mountain having the features of angry looking man, constantly looks forward, never 'glances' towards the 'Gourīkuṇḍa' the other bird. This face always seems contended and clam but dreadly.

And as I have searched the every part around the Kailāśa and Mānasa, my final view is this, that whosoever have written 'मुण्डक, माण्डूक्योपनिषत्' Rudrasūktas, and in the *Atharvaveda* and *Vājasaneyi Saṃhitā* must have seen, and lived around this area. So the 'Muṇḍaka' means the holy Kailāśa mountain, and two birds means Kailāśa and Gourīkuṇḍa.

I.A. 44

यज्ञो यज्ञेन कल्पताम्

मिश्रीलाल व्यास

'यज्' धातु से यज्ञ की व्युत्पत्ति है। जिसमें तीन भाव निहित है :— १—देवपूजा, २—संगतिकरण, ३—दान।

विद्वानों का आदर सत्कार देवपूजा है।

आपस मे मेलजोल सत्संग संगतिकरण है।

आहुति आदि सत्पात्र दान है।

बड़ों से लेना-छोटों को देना और परस्पर मेलजोल यही यज्ञ का लक्ष्य है। यज्ञ से संबंधित अनेक, उक्तियां मिलती है। यज्ञेन यज्ञमयजन्त देवाः। (य. ३१।१५) देव लोग यज्ञ से यज्ञ करते हैं। यज्ञो ह वै श्रेष्ठतमं कर्म। श्रेष्ठ कर्म ही यज्ञ है। यज्ञो वै विष्णुः। यज्ञो ही विष्णुवत् व्यापक है। यज्ञो वै जीवनम्। यज्ञ ही जीवन है। घृतेन वर्धयामसि। घृत से इसे बड़ावो।

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योगीराज कृष्णचन्द्र भी गीता मे यज्ञ की महानता दशाते हुए कहते हैं :—

यज्ञार्थात् कर्मणोऽन्यत्र लोकोऽयं कर्मबंधनः । (गी. ३।९)

यज्ञकर्म बंधन रहित है । अन्य कर्म बंधन के कारण होते हैं ।

अन्नाद्भवंति भूतानि, पर्जन्यादन्नसंभवः ।

यज्ञाद्भवति पर्जन्यो यज्ञकर्मसमुद्भवः ।। (गी. ३।१४)

इसलिये नित्यं यज्ञो प्रतिष्ठितम् । (गी. ३।१५)

मनु भी पीछे नहीं रहते । मनु स्मृति में कहा है :—

अध्यापनं ब्रह्मयज्ञः पितृयज्ञस्तु तर्पणम् ।

होमो देवो वलि भौतो नृयज्ञोऽतिथिपूजनम् ।। (म. ३।७०)

वायु मण्उल इतना दूषित हो रहा है कि कालान्तर में श्वासोश्वास कठिन हो जायेगा । वायुमंडल को हम नित्य दूषित करते रहते हैं। अपने मलमूत से श्वासप्रश्वास से और स्वेद से । उसे शुद्धीकरणा का कार्य सूर्य करता है । पर सूर्य की क्षमता से भी अधिक दूषण की क्रिया कल कारखानों मोटर आदि वाहने के धुये से ही पैदा होता है । हमारा कर्त्तव्य है कि वायु मंडल को शुद्ध करें । नगर पालिका आदि संस्थाओं । पृथिवी तल, गटर आदि के किटाणु रोगाणु को मारती हैं पर वायु मंडल तक उनका कोई यत्न नहीं है । यज्ञ कार्य से वायु मंडल की शुद्धि करणे का मानव के ज्ञान कोष में आदेश है । यज्ञ किये विना जो खाता है वह केवलाघो भवति

अग्नि का महत्व-वेदों में ज्वाला के रूप में

पौराणिकों ने अग्नि के रूपमें, बोध-जैनियों ने धूप दीप में

इसाइयों ने मोम बती जलाकर, इस्लाम ने धूप के रूपमे माना है ।

इसीलिये कहा है—यज्ञो यज्ञेन कल्पताम् ।ड।१८।२९

माह्वा (य. १।२) यज्ञ मत छोड़ो

इत्यलम्

I(A) 45

SACRIFICE : SYMBOL OF COSMIC EVOLUTION

R. T. Vyas. BARODA

There is no profounder and more comprehensive concept, prefered by the ancient Vedic culture than that of *yajña.* It provided the premise to the gamut of theories ranging from cosmogonic and mythic to religious and metaphysical. If all the semantic nuances and implications of the term *Yajña,* found in the Vedic literature, are worked out, it will appear to contain a complete statement of the problem of the origin of the Universe and man, their naturally ordained functions and their destiny.

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The original idea of *Yajña* is so essential and integral to the world view of the Vedic sages that is properly understood it may prove to be the master-key to the interpretation of many of their utterances, which otherwise appear as riddles. Agrawal is of the opinion that if the concept of *yajña* is properly grasped, everything else in the Veda may be comprehended as a matter of course. Panikkar, in this regard, states, "If one had to choose a single word to express the quintessence of the Vedic Revelation, the word *yajña*, sacrifice would perhaps be the most adequate".

There is a clear statement of the cosmic character of the Sacrifice in the verse : "This sacrifice is the centre of the universe", *Ṛgveda*, I. 164.35.

It would be well to hear in mind that the archetype *yajña* was first of all offered by *pumān* or *puruṣa*, the unitary self-aware being, in the beginning, giving rise to the conditions for the manifestation or creation of the world.

This *Yajña* is spread by means of threads stretched everywhere in the universe and is extended by a hundred and one actions of the deities.

When the condition for the differentiation and manifestation of the world was brought about by the initial act of sacrifice by the primeval *puruṣa* or being, the deities who consequently came into existence, also had to resort to the same law of sacrifice in order to sustain and further develop the process of manifestation and creation. The knowledge, the rules, the model, the procedure, the chants and the dynamism of *yajña* were the matters to be investigated, searched and clearly laid down, so as to ensure its continued performance.

The actual institution of *yajña* among men followed the intellectual perception of the cosmic procedure. The reins of the sacrificial performance were taken into their hands, after the wise sages envisaged clearly the way adopted by those who went ahead in the ancient ages.

The significance of designating this *puruṣa* as *yajña*, in which there was nothing apart from him to be sacrificed, can be understood only if it is borne in mind that the one Being, without a second, which is self-aware, cannot be conceived to give rise to any second principle. It must sacrifice its status of unitary, self-aware Being, its absoluteness and, on its own, give rise to a principle of concealment which may conceal its unitary character as absolute, in order

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to give rise to a condition which may cause differentiation, manifestation and creation.

Thus, sacrifice is the law that requires the voluntary giving up of any prevailing status or condition, in order to attain the next level of evolution. The ritual has to symbolise this continuing process. In human society sacrifice was instituted with a view to achieve the progressive realisation of higher order, equaliy and organic growth, resulting the qualitative refinement of collective life.

I.A. 46

EMENDATION TO KĀTYĀYANA ŚRAUTA SŪTRAS 5.3.20,21

The Kātyāyana Śrautasūtras 5.3.20 [& 21] read—शम्यामुदीचीं निदधाति पुरस्ताच्च । [दक्षिणत: प्राचीमुत्तरतश्च ।] On the authority of Sāyaṇācārya commenting upon Kāṇva Saṁhita of Śukla Yajurveda (5.3.1), who cited the above Sūtras, I venture to emend the above-quoted Sūtra— as शम्यामुदीचीं निदधाति पुरस्ताच्च पश्चाच्च । [दक्षिणत: प्राचीमुत्तरतश्च ।]

The Sūtras are related to drawing of Uttara-Vedi.

The paper discusses the propriety of the suggested emendation.

I.A. 47

अग्नेनयसुपथारायेअस्मानितिमंत्रविचार:

विष्णुभद्र सुब्रह्मण्यशास्त्री

निश्चप्रचमिदं समेषां विदुषां यन्निश्वसितमेतदृग्वेदो यजुर्वेद इत्यादि श्रुत्या ब्रह्मणो मुखात् वेदचतुष्टयं निश्वासरूपेणाविर्भूतमिति। तस्य वेदचतुष्टयस्यापि श्रीमता सायनाचार्येण भाष्यकृता भाष्टं विरयितं। तत्र कृष्णयजुर्वेद तैत्तरीय संहितायां प्रथम कांडे प्रथभ प्रपाठके चतुर्दशानुवाके "अग्ने नय सुपथाराये अस्मानि"-त्यग्नि प्रार्थनीपयोगि मंत्रस्यार्थं विचारोत्र प्रस्तूयते। मंत्रस्या स्यार्थं वर्णन विषये प्रवृत्तानां भाष्यकृतां सायन भट्ट भास्कर शंकराचार्यादीनां मतभेद: कीदृश: ? यथा वा आधुनिक आख्यातृणां अभिप्रायोप्यत्र कीदृश इति प्रस्तूयते।

किंचास्य मंत्रस्य कुत्री प्रयोग: ? एतन्मन्त्र प्रतिपाद्यस्याग्नेर्देवताया: यागाधिकार: कुत्रीक्त: ? अपि च एवं कर्मसु सुपूजिताया अग्नि देवताथा: अस्मदभिमत फलप्रदत्व-मस्ति वा न वा ? यद्यस्ति तत्र मंत्रा वा अर्थ वादावा प्रमाणं ? यद्यपि फलप्रदेषु देवेषु बहुषु वेदेषु प्रतिपादितेषु सत्स्वपि तत्राग्नि देवता प्रार्थनाया: किम् बीजं ? अग्नि वैशिष्ट्य च किमित्येतादृश विचारोत्र वशेवर्ति।

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I.B. 1

वेदो में है क्या ?

चन्द्रप्रकाश आर्य, करनाल (हरियाणा)

(i) वेद भारतीय संस्कृति के आधार ग्रन्थ ।

(ii) इसी आधार पर संस्कृत साहित्य वैदिक एवं लौकिक दो वर्गो में विभक्त—वैदिक साहित्य तो वेद से प्रभावित है ही लौकिक साहित्य भी वेद को प्रामाणिक मानता है ।

(iii) विश्व साहित्य में भी वेद—ऋग्वेद प्राचीनतम पुस्तक स्वीकृत है ।

(iv) वेद में है क्या ? प्राचीनकाल से लेकर आजतक यह चर्चा का विषय । यास्क के युग में ही "अनर्थकाहि मन्त्राः" (निरुक्त 1/5) कहनेवाले कौत्स जैसे विद्वान् थे तो आजकल भी "सरिता" (नई दिल्ली) जैसी पत्रिका में महीधर, उव्वट आदि के भाष्यों को उद्धृत करके वेदों की चर्चा-आलोचना होती रहती है ।

(v) मनु के अनुसार तीनों लोक, भूत, भविष्यत् और वर्तमान आदि सब कुछ का वर्णन वेद में है—चातुर्वर्ण्यं त्रयो लोकाश्चत्वारश्चाश्रयाः पृथक् ।

भूतं भव्यं भविष्यं च सर्वं वेदात्प्रसिध्यति (मनु 12/97) मनु के शब्दों में वेद सर्वज्ञानमय हैं "सर्वज्ञानमयो हि सः" (मनु 2/7) ।

(vi) महर्षि व्यास के अनुसार वेद का विषय समग्र सृष्टि है । वेदान्त की सूत्र-चतुष्टयी द्रस्टव्य है—(क) अथातो ब्रह्मजिज्ञासा (ख) जन्माधस्य यतः (ग) शास्त्रयोनित्वात् (घ) तत्तु समन्वयात् अर्थात् ब्रह्म से सृष्टि की उत्पत्ति आदि होती है और ब्रह्म से ही वेदशास्त्र का जन्म होता है—इन दोनों बातों में विरोध नहीं क्योंकि वेद और सृष्टि दोनों में समन्वय-सामंजस्य है । जो कुछ सृष्टि में है वह वेद में है, सृष्टि विरुद्ध वर्णन वेद में नहीं ।

(vii) वर्तमान काल में महर्षि दयानन्द ने वेद को सब सत्य विधाओं का पुस्तक माना है (आर्यसमाज का तीसरा नियम) । उन्होंने अपदी पुस्तक "ऋग्वेदादि भाष्य भूमिका" में इस विषय पर विस्तार से प्रकाश डाला है । अपने ग्रन्थ "सत्यार्थप्रकाश" के अन्त में 'स्वमन्तव्या-मन्तव्यप्रकाश' (संख्या २) में उन्होंने ने वेदों को परम प्रमाण—निर्भ्रान्त स्वतः प्रमाण—माना है । वेदों को जनसाधारण तक पहुँचाने के लिए उनका पहली बार हिन्दी में भाष्य किया और यथेमां वाचं कल्याणी-मावदानि जनेभ्यः (यजु. 26/2) के अनुसार वेदों को सबके लिए बताया ।

(viii) आज आवश्यकता इस बात की है कि जनता के लिए भी वेद का व्यवहारिकता एवं उपयोगिता प्रकाश में लाई जाए । क्या विद्वत्समाज इस ओर ध्यान देगा ?

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I.B. 2

WAR OF INDRA & VṚTRA—A SPEECH-SYMBOLISM

Sudhi Kant Bharadwaj, ROHTAK

The great myth of war of Indra and the demon Vṛtra interwoven in the whole Ṛgvedic texture has been interpreted in different ways by scholars. As early an author as Yāska informs us about two schools of interpretation—the school of etymologists and the school of historians. The etymologists hold a naturalistic view and interpret the word Vṛtra as cloud whereas the historians consider Vṛtra as a historical character. Some of the modern scholars hold that Indra was a powerful leader of the Āryan people who migrated to India and fought with the aborigines.

On the close examination of the Ṛgvedic passages, the author of the present paper has observed that none of the theories put forth so far hold good everywhere in the Ṛgveda and fail in removing several inconsistencies and contradictions. With the above legend the episode of the extraction of cow (go) is invariably associated. If we take 'go' in the literal sense of cow, an animal, the whole interpretation appears to be ridiculous. The word 'go' in the episode means speech and the whole episode of war is a symbolic expression of the process of evolution and articulation of speech. In this paper the relevant passages of the Ṛgveda have been examined and the above view is substantiaed on the basis of the logical interpretation of the symbolism.

I.B. 3

आधुनिक आतंक वादियों को वैदिक ऋषियों का संदेश

कान्ति किशर भरतिया, कानपुर

आधुनिक युग में जव आतंकवाद अपनी पराकाष्ठा पर पहुंच रहा है और समस्त संसार में, शान्ति, सद्भावना और कानून की व्यवस्था भंग होगयी है वैदिक ऋषियों ने उसे दूर करने का वढा सहज उपाय वताया है, मनु ने दण्ड् को प्रजा का शासक एवं धारक वताते हुए उसे धर्म का प्रत्यक्ष स्वरूप बताया है। दण्ड् देने से भविष्य में अपराधी को दुष्कर्म करने का साहस नहीं होता। आधुनिक युग में जव वढ़े वढ़े अधिकारी ही अपराध को वढावा देते है तो समस्या और भी भयंकर हो जाती है। सामान्य व्यक्ति को जिस अपराध के लिये एक रुपया या एक कोढ़े का दण्ड दिया जावे उसके लिये राजा या देश के सर्वोच्च अधिकारी को एक सहस्र रुपये या एक सहस्र कोढ़े का दण्ड दिया जावे। अपेवोक्त निम्नश्रेणी के अधिकारी को कम

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दण्ड दिया जावे। छोटे से छोटे राजकीय कर्मचारी को आठ गुणा दण्ड अवश्य मिले। इसी प्रकार यदि कोई विवाहित पुरुष या महिला अपने धार्मिक साथी के अतिरिक्त किसी के साथ अनुचित व्यवहार करे तो उसे सार्वजनिक रूप से कुत्तों से नुचवाने या अग्नि से तपते हुए पलंग पर लिटा कर जीवित भस्म कर देने का विधान है रात्रि में कोर अपराधी के साथ अत्यधिक कठोर दण्ड का विधान है। गम्भीर अपराधी के लिये अंग विच्छेद तथा सिरीर के स्थान विशेष को जला देने को भी आवश्यक बताया गया है जो कि गम्भीर अपराधी के प्रति एक अमिट एवं प्रत्यक्ष प्रमाण पत्र होता है।

I. B.4

SWAPĀ VIDYA OR DIVINE HYPNOTISM IN ṚGVEDA VII 55

J. A. Bhatt, BHAVNAGAR (GUJRAT)

Ṛgveda VII is totally different in nature from all other hymns of Mandal VII. These are the main points of difference.

The words, phrases and even pāda, are repeated ; it suggests that the hymn has got some musical method of singing which bears some mystic power of its own.

The whole hymn can be split up into three parts and each has got some special purpose to fulfil. The first part contains in verse 1, second in verses 2 to 4 and third in verses 5 to 8. Each of these, has got a metre different from any other part.

The purpose of the first part, is to take the help of the deity बास्तोष्पति in healing a desease, that of second part is, to send a child to sleep and to drive away a mental desease ; while, the purpose of the third part, is to take the help of the समष्टिगत mind or the universal mind, to send the child to sleep.

A psychological process seems working through out the whole hymn. The hymn is a upanishad sending to sleep. So this sleep is useful in driving away a mental desease. Varuṇa is mentioned here, as a soverein power over the ocean of human mind and he is said to have thousand horns. He is a knower of स्यपा-विधा or Divine Hypnotism. He blesses his devotee by this science. This knowledge has come to पसिष्ठs as inheritance through the grace of Varuṇa.

This is proved by the help of internal references of Ṛg. Mandal VII and of Modern books on Music and Psychology as well as on Ṛg. Mandals.

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I.B. 5

ṚGVEDA (III—61) : A STUDY

V. M. Bhatt, AHMEDABAD

In the *Ṛgveda* (III-61) there are seven mantras praising *Uṣas-devatā*. Here, the poet (*the Ṛṣi*) has used an adjective *madhudhā́* for *Uṣas*. But this adjective is difficult to interpret. *Padapāṭhakāra* does not split up this word, with the help of *avagraha*, in the pada-text. Hence the difficulty arises. *Sāyaṇa* recognises this and says that the word *madhudhā́* is another name of *Uṣas*. But this suggestion does not become acceptable in the light of *Nighaṇṭu*, which does not include *madhudhā́*, in the list of *Uṣonāmāni*. Again, this word is nowhere repeated in the whole Vedic literature.

I.B. 6

'SŪRYA' IN THE VEDAS

J. K. Bhatt, AHMEDABAD (GUJRAT)

Sun is a soul of the whole universe. सुर्य आत्मा जगतस्तस्थुषश्च। Ṛg. 1-115-1. The sun is a God of Health. He is a controller of time & space. He is living God.

The word 'Sūrya' is derived from the root 'सृ'. There are many hymns in the praise of the sun.

Aryans were the worshippers of the Sun. Sun gave them glory, glamour & health.

Ṛgveda describes Sūrya as a glorious one. His majesty and beauty are unique. His personality creates a wonderful impression among his worshippers.

Vedic sages were attracted by the shining personality of the health-giving God, Sun.

Many hymns of Ṛgveda praise the Sun. Vide I-115, I-35, I-50, II-27, II-59, IV-54, V-82, VII-62, VII-66, X-37, X-85, X-149 etc....etc. The Sun Worship is prevalent since very ancient time in India and other Countries. Aryans were performing their daily Saṁdhyā and paying tribute to the Sun by offering अर्घ्य to the Sun. They prayed to the deity with the aspiration : Paśyema Śaradaḥ Śataṁ Jīvema Śaradaḥ Śataṁ Prabravāmaḥ Śaradaḥ, etc...etc.

The Sun is a symbol of absolute Brahman, vide, Citraṁ devānā-mudagādanīkam (Ṛgveda I-115-1). Aryans had full faith in the Sun. The Ṛgveda seer prays to the Savitā Devatā, vide IV-54-3, Acittī yatcakṛmā daivye jane.....,

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There are many auxiliaries to the Sun—Worship. He is a benevolent deity. His belevolent actions are as follows :

(1) To destroy darkness.
(2) To kill the demons.
(3) To remove the diseases.
(4) To give light to eyes.
(5) To sustain the people.
(6) To bestow long life.

All these aspects of the Sun are explored in this paper.

IB—7

A NOTE ON THE CONCEPTION OF KING-GODS IN ṚGVEDA

Tapodhir Bhattacharjee, NORTH BENGAL

A study on the conception of king-gods in the Ṛgveda may help us considerably to form an opinion about the complex world-view of the Vedic people. The emergence of the king-gods in the Vedic pantheon can be analysed in a wider Indo-European perspective. Such an analysis can yield rich dividends only when research findings from the allied branches of knowledge viz., cultural anthropology, comparative religion, mythology, sociology, linguistics etc. are taken into account in a systematic way. In fact, no section of Vedic studies can be interpreted in isolation particularly when closer coordination among the sister branches of knowledge is felt to be increasingly imperative.

The Vedic Aryans visualised the king-gods as the guiding spirits of their rapidly changing social and material needs. Hence, in the earlier phase of continuing Iranian connection, the conception of the king-gods was fundamentally different from that of the later phase when an altogether new type of culture-hero was required. Thus the evolution of the conception of the king-gods is intertwined with the cultural history of the Vedic people. It may be observed that after the uncertainties of the earlier years of settlement were over, the Vedic poets searched for new areas of brightness and superiority for the king-gods. Attention was focussed on new nuances and connotations of their attributes while these dema—deities achieved distinctive beauty and animation, secured position and graphicality, sophisticated precision and freshness.

In the later phase, these king-gods became the culminating points of a complex conglomeration of beliefs, rituals and ceremo-

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nies of the greater Vedic people. As a result of migration of more tribes into the newly settled territories, rapid changes in modes of production and consequent productive relations as well as beginning of the process of absorption of the non-Aryan population into the Aryan Society, the world view of the Vedic people underwent a metamorphosis. The king-gods also naturally had to absorb newly emerging emotions, aspirations and phantasis of the race. While vague notions of earlier days were given concrete and substantive shape, some worn-out attributes were discarded. Whether the concept of administrator-god was concomitant with the gradual transformation of tribal chief into territorial king has to be thoroughly probed. For the vedic people, the 'king' himself might not have been actually divine while his kingship was believed to be essentially transmundane, divine.

It may be interesting to recollect here that there was a peculiar development of kingship in Greece and Rome. We find that monarchy was abandoned at an early date but, curiously indeed, the title of king (i.e. basilies, rex) was allowed to be used by a priest when he sought to exercise (or, perhaps to usurp) some sacral functions of the king. It may now be guessed that it bespeaks of a keen tussle between the two feuding sections of the Greco-Roman society, viz., the priest and administrators, for supremacy. Such tension may be traced equally, if not more, all along the different phases of Vedic history as well. It can also be conjectured that the concept of king-gods might itself have evolved as the result of a compromise between the two fighting strata of the power elites of the earlier Vedic settlers. When, in the later phase, Vedic society was fast losing its initial dynamism and consequently, all traces of radical thoughts were lost in the quicksand of class-stratification, a king-god became a living law and the very embodiment of the world-soul. An attempt was consciously made by the mentors of the vedic society to equate the sacred with the profane.

In the later Vedic period, the human king was accepted as a representative of the god-head on earth whose duty was stated to be imitator of the divine rule in his mundane kingship. At last for a couple of centuries, the administrator 'Rājaṇyas' must have dictated terms to the priestly sections ; the prominence of 'Rājarṣi Janaka' in the Upanisadic era should be interpreted in its correct sociopolitical perspective. It was a brief period of complete supremacy of the 'Rājaṇyas' when they could teach even the highest

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and purest Knowledge to the Brāhmaṇas. However, it marked also the beginning of the decline of the splendour of the Vedic King-gods because the priestly class came back with a bang and did not allow any more concession to their 'Rājaṇya' allies and the honey-moon of almost a millenium was finally over. The impact of this parting of ways was very great indeed and the advent of Puranic worldview became a cultural necessity. The Vedic King-gods had to give way to the frankly Brahmanic gods and goddesses who absorbed many a details form the Little Tradition and consequently appealed directly to the popular imagination.

Besides, it may be profitable for us to recognise the validity of another viewpoint for studying the emergence of the Ṛgvedic king-Gods. When the Vedic Aryans migrated into a strange land, their quasi-primitive mind sought to propitiate the unfamiliar hostile nature and alien tribes around through some shamanistic magic rites. It may reasonably be conjectured that the earlier settlers among the Vedic communities had their own tribal magicians who were trained in shamanistic rites for generations. Because of their natural psychological advantages, these magicians developed the elements of organization, leadership and commandership in war as time passed by. Gradually they established complete control over all mundane and spiritual affairs of their tribes while social organizations in the meantime experienced rapid and inherent changes. New social reality could have laid the foundation of the kingly status on the age-old tribal shamanism.

The destruction of the great Indus-Valley civilization by the ruthless barbarism of a group of iron-wielding Vedic Aryans is not only the watershed of the history of Ancient India, it also marks the final departure of the Vedic people from their Iranian connection. On the one hand, we mark the steady decline of Mitra, Varuṇa and Yama, who represent the older group of king-gods, while on the other, the bolt-wielder god Indra rapidly ascends to new heights. He is not only a wrathful and belligerent warrior leader, but also usurps and assimilates varying traits of fellow king-gods. While the migratory pastoral tribes were gradually acquiring definite lands to settle as tillers with their higher iron technology, the latter king-gods had to take up new roles as guardian deities of agriculture.

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I.B. 8

वैदिक-शौवकथा-विमर्शः

लक्ष्मीनारायण भट्टाचार्य्यः

वैदिकसाहित्ये आसंहिताया: आचोपनिषदः श्वानमधिकृत्य असकृदुपलभ्यन्ते कथा नैकविधाः। दाशतय्याम् प्रथमे अवगोह्यस्य गृहे ऋभवः सुप्तिमुपगताः, तांश्च वोधयति कश्चन सारमेयः १.१६३.१३। तत्रैव द्वितीये मण्डले २.३९.४ अश्विनो रुपमानत्वेन श्वानौ उपस्थापितौ, श्वानामिव तौ अश्विनौ आपदोऽनारतम् अवन-परायणौ। दाशतय्याः दशमेऽपि १०.१४.११-१२ यमस्य दूतौ उपस्थापितौ, तौ च मृत्युपथयान्निनः इतस्ततो विचरन्तौ यमसमीपं नयतः। तस्मिन्नेव मण्डले १०.१०८ सूक्ते सरमा देवशुनी पणिभ्यो गा उन्मोचयति। अस्मिन्नेव प्रसंगे शुनेषितम्, ८.४६.२८ मातरिश्वा ३.२३.२२ प्रभृतयः शब्दाः तात्पर्य्यद्योतकाः, ऐतरेयब्राह्मण-गताः शुनःशेपः शुनपुःच्छः शुनःलांगुल इत्यादयः शब्दाः कमपि भावं द्योतयन्ति न वेति विचारणीयाः। छान्दोग्योपनिषदि शौवीद्गीथकथा अत्र स्मर्त्तव्त्वेनोल्लेखमर्हति।

पत्रेऽस्मिन् शौवमवतारणजातम् किमभिप्रायकमिति विचारयितुम् प्रयासः समुप-स्थापितः।

I.B. 9

IDENTIFICATION OF UMĀ HAIMAVATĪ OF THE KENOPANIṢAD

Bhaskarnath Bhattacharya, BURDWAN

After Agni and Vāyu, Indra approached to disclose the nature of Yakṣa. Yakṣa disappeared. Indra saw a female from of Umā Haimavatī in the atmosphere. Indra came to know the exact nature of Yakṣa from her. Here a problem has been raised on the exact meaning of the world Umā Haimavatī. Orthodox scholars have taken the word Umā to mean the consort of Śiva and daughter of Himavat. Some modern scholars are of the opinion that neither Umā nor Śiva is an Aryan deity. Nowhere in the Vedas the word Umā can be noticed except once in the Taittirīya Āraṇyaka. It will be discussed whether the term Umā may be treated as an adjective to the noun 'Striyam' in the passage "Sa tasminn eva ākāśe striyam ājagāma bahuśobhamānām umān haimavatīm." In this connection the words Ūma, Omāsas, Oman, and Vyoman may be mentioned here to compare with the word Umā to arrive at the meaning suitable in the citation.

The present paper proposes to point out the exact ideas of Umā Haimavatī which are suited best in the text on the basis of the cognate words available in the Ṛgveda.

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I.B. 10

WAS KASHMIR THE HOME OF THE ATHARVAVEDA PAIPPALÂDA ?

Dipak Bhattacharya, SANTINIKETAN, W.B.

Kashmir was believed by Western scholars to have been the home of the Atharvaveda Paippalâda (Roth 1875, Thieme 1935). Durgamohan Bhattacharyya's discovery of Paippalâda manuscripts from Orissa (1959), evidences cited by him from Jonarâja's Rājataraṅgiṇî about Karnata origin of the Atharvaveda Paippalâda (1964) and the present author's inference of the Southern origin of the Atharvaveda of Orissa (1970) were against the said belief.

M. Witzel tried to defend the old belief through an examination of the Kashmir manuscript of the Atharvaveda (1973-'76).

Comparing the evidences already brought to our notice with some hitherto unnoticed or unknown evidences in the form of early mediaeval inscriptional references in the South, comparison of the Orissa and Kashmir manuscripts of the Atharvaveda Paippalâda and exclusive Paippalâda verses and words in Pâṇinian literature we can be more definite about the matter and draw the following conclusions :—

i. If Kashmir had an Atharvavedic tradition, which seems possible, it was not Paippalâda.
ii. Atharvavedic tradition was more widespread in the south than the known evidences show.

IB—11

A POETIC STUDY OF THE ṚGVEDA : MANDALA V

Bhabani Prasad Bhattacharya, CALCUTTA

The Ṛgveda has been more or less studied from the ritualistic standpoint. But a maṇḍalawise literary analysis of this monumental work has long been a desideratum. Many scholars have dealt with the literary excellence of the Ṛgvedic hymns but a maṇḍalawise literary study has not been attempted so far. With this end in view I have made a modest attempt to deal with this subject and have already presented a detailed study of the literary excellences noticed in the hymns belonging to the second, third, and fourth maṇḍalas of the ṚV.

In this monograph I have tried to analyse the poetic merit of the hymns pertaining to the fifth maṇḍala. This maṇḍala comprises

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eighty-seven hymns and as we all know, comes under the realm of 'Ārṣamaṇḍala' or 'Family Book'. All the hymns of this book are ascribed to Atri or his descendants. The maṇḍalas ranging from two to seven are commonly designated 'Family books' and they have their own peculiarities. On this respect Maṇḍala V has also got its own charm which clearly distinguishes it from the other maṇḍalas. The literary excellence of these hymns is of a high order and here we find various poetic figures employed in a perfect manner. The experience of the Vedic poet consists of surprise and delight and it is capable of being described as one of 'delightful surprise or surpriseful delight'. In the hymns of fifth maṇḍala we occasionally come across finest literary specimens shining in the richness of poetic image. A good number of poetic figures such as Upamā, utprekṣā, Rūpaka etc. abound here and side by side various sentiments (rasas) depicting the manifold aspects of human life have been delineated with rare dexterity and skill on the part of the poet-seer. The verses of this particular maṇḍala illustrate the literary worth of the great seer in a remarkable manner and make us conscious of the poetic images drawn from various familiar sources. In the present monograph an humble attempt has been made to throw some light on the poetic niceties of the fifth maṇḍala of the Ṛgveda.

I.B. 12

THE DIALOGUE OF YAMA-YAMĪ RECONSIDERED

Usha Bhise

This hymn (RV. X. 10) has drawn the attention of commentators and scholars from India and abroad. Consequently, much speculation has been done with regard to this hymn. It is not intended to take a survey of the literature which has gathered around this hymn. The social custom which forms the background of this hymn and the purpose for which it has been included in the sacred collection of hymns are the two problems which have been tackled in this paper.

The primitive custom of compelling the twins to marry lies at the basis of the conversation that ensues between Yama and Yamī. The hymn seems to be composed at a time when this custom was being discarded in favour of the thinking that the twins are anyway related as brother and sister, hence such a pair entering into marital relation would amount to incest.

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Although the Ṛgveda Saṁhitā is mainly a collection of devotional and sacerdotal hymns, it includes a number of hymns which try to bring home the necessity of possessing certain virtues and thus, have a message to impart. e.g. Dhanānnadānam, Akṣasūkta etc. The present one may be included among them as it stresses the ideal that marriages between twins should not be favoured.

I.B. 13

THE HYMNS TO THE VIŚVE DEVAḤ

Umarani Chakravarty, SHILLONG

About seventy Ṛgvedic hymns have been dedicated to the Viśve Devāḥ. One observes vast difference between the group of gods Viśve Devāḥ and the hymns dedicated to them. The hymns to the Viśve Devāḥ are also not of uniform character. They contain multifarious topics. According to the theme they may broadly be classified into two groups—the authentic hymns to the Viśve Devāḥ and the hymns to the Viśve Devāḥ in name but not in subject matter. In the authentic hymns two classes of gods are invoked along with many other deities. They are the Devāḥ and the Viśve Devāḥ. Devāḥ might denote all the gods in a general way and the Viśve Devāḥ probably represented a distinct category of gods. The hymns to the Viśve Devāḥ in name but not in subject matter may again be subdivided into hymns with philosophical theme, the hymns with mythological and historical topic and the hymns with Atharva-vedic style. In the second broad group very often no particular deity is invoked. When Kātyāyana did not find any particular deity to whom such a hymn is to be dedicated then probably that hymn was devoted to the Viśve Devāḥ, of course, in the greater sense of the term. There is another group of about twentyone hymns which by the Sarvānukramaṇī has not been dedicated to the Viśve Devāḥ, but which very much resemble the authentic hymns to the Viśve Devāḥ. Only a list of gods invoked in such a hymn has been given. Why so much of discrimination has been made while dedicating the hymns of similar character to the deities ?

The hymns dedicated to the Viśve Devāḥ have not as yet drawn the interest of the scholars much. The cause might lie in the fact that these hymns bereft of mythological elements, do not add to the knowledge of the individual deities and that the hymns themselves are also not of uniform character.

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I.B. 14

ON SOME FEMALE DEITIES HAVING LESS REFERENCE IN THE ṚKSAṂHITĀ

Shrimanta Chattopadhyaya, BURDWAN

The supremacy of the female deity in the Ṛgveda can hardly be ignored though the number of hymns dedicated to the male gods tends to outweigh their greatness. Interestingly enough, there are some female deities like puraṁdhi, sūnṛtā, svāhā etc. in the Ṛksaṃhitā who occur infrequently no doubt, but their importance is assuredly above controversy. It is worth remembering that paucity of allusion is not always symptomatic of their being deficient in significance. Indeed, the importance of any god is contingent upon the inherent quality or the association, as the cases of Aditi and Agnāyī respectively warrant. Consequently, mere plentitude of reference cannot be the sole criterion for supremacy. The present article, therefore, proposes to concentrate on some of the less-referred to female deities in the Ṛksamhitā in order to fortify the contention.

I.B. 15

ASURA'S PERFORMANCE OF SACRIFICES ALLUDED TO IN VEDIC LITERATURE

B. B. Chauhay, HOSHIARPUR

I.B. 16

THE RGVEDIANS IN "ANATOLIA"

D. V. Chauhan, LATUR (MAHARASHTRA)

1. J. Burrow has specifically connected the Aryan linguistic vestiges in the Near East with the Indo-Aryans and not with the Iranians, and also that they do not represent a third, independent Aryan Group. The term Indo-Aryan is considered unsatisfactory. The term Proto-Indo-Aryan has been adopted to mean that stage of the language existing before the migrations into India and after its separation from the Iranian. Now it is confirmed that there was close connections between southern Turkmenian culture, and that of the "Helmand Civilization" including that of Mundigak and of Quetta.

Burrow considers the Kafiri language as one descended from the Proto-Indo-Aryans. Iranians developed in Sogdiana. Proto-Indo-

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Aryans migrated to India by about 2000 B.C. Colonization of North -West India was an extensive operation lasting over generations, based on the extensive population base. The migration into India did not render their country empty of the Proto-Indo-Aryans.

The whole of Afghano-Baluch country was long occupied by the proto-Indo-Aryans. The conquest of the eastern Iranian border of Sistan took place by the fourteenth century B.C. and the Baluch Country much later.

2. Now it has been firmly established that Hittites were Proto-Indo-Aryans and consequently Ṛgvedians. The Hittite empire continued from 1740 to 1200 B.C. Their archaeological remains go back to Boghajkoy stratum V 2300 B.C., *IV* 1750 B.C. and III from 1200 to 1000 B.C. Alishar I is 2600 B.C. and *IV* 1000 B.C.

Anatolian topography was much similar to that of Badakhshan with snow-mountains, river-valbys with perennial watersupply and productive lands with good flora and fauna. Hittites liked, it seems, this land.

3. Badakhshan has lapis lazuli mines in Munjan and Lazhar Darna, near Khorog in Gorno-Badakhshan. Lāzuli, Lāz, Lāzward is etymologically cognate of Ṛgvedian *niṣka*. Ṛgvedians had developed Lazuli industry and trade, though in a nucleic form. Lazul was transported to Mesopotamia, urbanised and technically most developed country of the world. Lazul transport operated through Anau, Karatepe, Namazga Tepe, Hissar Tepe to Mesopotamian urban centres. Gawra, on the southern outskirt of Anatolia, had received lazul in the XIII stratum in 3500 B.C. Carnelian, alabastar, saffire etc. were other items. After half a millennium Shahri Sokhta Mundigak and Yahya were the Lozus supply centres to Susa. This was about 3000 B.C. Lazul and other raw material had reached important industrial urban centre southern Mesopotamia.

In addition to what has been said and recorded so far, the paper produces mainly toponomastic evidence in Anatolia to show that the Hittite people were residents of the Afghano-Baluch country including the Pamirs, and their toponyms were related to the Ṛgvedian country and the language. Ṛgvedic element in Anatolian Toponyms has already been discussed preiviously.

Lake ūrmia in n.w. Iran is well known. To its n.n.w. is Lake Van which is an Ṛgveicd term. Vanaspati in Ṛgveda means a snow-mountain. Rivers Kizil-Irmak (= Hazyas = Marassantiya) is a famous river in the Hittite lore. Kizil is intensive cognate of root

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Knu. Irmak is cognate of *ṛ*, ṛ—ma, ūrma. The other name Halys is cognate of Baluch river Haliri and is derived from *hṛ-*. Third namesake Marassantiya is cognate of Ṛgvedick *mṛṣanti*—(yā). The Hittite capital Bogha-Zköy, Bogha-Zkale is cognate of *bhga-skṛti.* Alishar, is an ancient site. It can be a *dvidhātuja*, ṛ-*śṛ*, *ar-l* and *śar.* There is another site, Gāvur-Kaleshi. Gāvur is only Khābur, a river and Hābur, two river namesakes, all cognate of the *Kubhan, Kubhā* river in Afghanistan. Two river namesakes *Zab,* tributaries of the Tigris are cognate of the Zhob in South Wazīritsan, the Yavyāvatī in Ṛgveda. Gawra, a site in n. Mesopotania is cognate of *Ghorāt,* a mt. range with snow -mountain peaks, and cognate of *Ghorā* f. in Ṛgveda.

Some river-names are, Derice-su(dṛti in Ṛgveda), Saraya -su (sarayu r. in Ṛgveda), Ziyaret, cognate of Halys, Haliri and hṛti in Ṛgveda. Egire-shay is Ṛgvedic √*gṛ:, gaura, gaurī,* with prothetice. *e-*, Gok-su is a stream name in the Hittite country being cognate of *go, ku-, ka, kha* all meaning water. Kanak-su, a river name comes from *Knu-* and is cognate of *knopan, Kloma.* Aka-dare, a stream is *akadṛ* only. Village names Alaca (*ṛta*), Yazil-Kaya (*yajñīya*), Kamberli (*Kamala, Kamana, Kava,* rt. *ak-r*) are Ṛgvedic.

4. In addition to lazul, Yak, another determinant of the home of the Ṛgvedians is available in Anatolia. Yak is sculptured in the Hittite land. A Yak, being taken for slaughter, has been sculptured in territory of Malatya. Dice, *akṣa* available in Ṛgveda, is available at Hissar and also at Gawrah. Sculptures of NaNā described in Ṛv. 9.112.2 and 5.64.7 have naturally been found. Utukhala refered to in Rv. 1.28 has been available in the mortar and pestle. Śipra 'Helmet' abundantly mentioned in Ṛgveda, occurs in Anatolia as a specilality of the Hittites. *Āskra,* 'ax or adze' was made by the Hittites. Moulds for copper Oxes are found. Music and dance are noted in the Ṛgveda, A dancing scene, With a *daf* has been sculptured. Hunting is referred to in the Ṛgveda,. Hittites had made Sculptures of the hunt of a stag and a boar. Weapons in stone and copper are found. Sumerians had chariots with solid wheels. Hittites invented spoked light wheel chariots. This helped them to get military supremacy. Ṛgveda mentions *ratha, sārathi,* āṣṭra, etc.

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I.B. 17

RECONSTRUCTION OF THE ANCIENT HISTORY OF INDIA AND ITS CULTURE BASED ON THE ṚGVEDA

J. M. Dave, SURAT, (GUJARAT)

Vedic literature, the source of all Indian lores, if rightly interpreted reveals a vivid picture of the civilization of a period covering three different ages, the study of which is both interesting and educative. It is universally accepted that the oldest book not only in the Vedic literature, but in the literature of the whole world is the Ṛgveda and so its study is profitable for all mankind.

Ṛgveda is really a "collection' of Sūktas, numbering 1071. composed by different Ṛiṣis and addressed to different Devatās. And though a big number of the Sūktas are either prayers to or eulogies of different Devatās, there are other subjects also, such as philosophy, beautiful nature—descriptions, or again marriage, barter, gambling, theft and even elopement and adultery. Even the language differs in several sūktas.

Medhātithi's dictum, however, that all Veda has one purpose, that of preaching Karma led in the long run to a general belief that the Vedas where only 'religious books of the ancient Aryans'. And in spite of the fact that the ancient commentaries mention four different schools of interpretation : The Ritualistic, The Spiritual, The cosmological and The Historical, the belief still persists ; and the Historical interpretation is either neglected or carried out in a disconnected manner. The present thesis is a plea for a re-construction of connected account from the internal evidence in the Vedas, supplimented by the evidence in the Puranas, the Avesta etc.

Accepting Lokmanya Tilak's assertion in his 'Orien' that 'if one fact is firmly established, others follow as a matter of course and add to their cummulative reality' the thesis seeks for some firm foundation in the Ṛgveda itself, and finds it in the two Sūktas of its tenth Maṇḍala—RGX-2-1 and RGX-1-10. The two Sūktas read together prove the historical reality of Yama, Vivasvan, Saranyu, Yamī, Mitra, Varuṇa and Tvaṣṭṛ, which is supported by a wholly independent tradition that of Avesta which also speaks of Yima, Vivengha, Mithra, Voroum etc. In RG X-1-10 Yama speaks of three ages पुरा or पौर्य्य, अध्र and उत्तरा युगानि—They are parallel to the Pauranic ages :—The Prājāpatya Age, The Aditi Age and The Ṛsi

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Age. The first two ages are separated by a severe snow-storm described in the latter part of the second Fargard in Avesta, in which Ahuramazda pre-warns Yima of the coming storm and thus saves him. The Aditi Age and The Rishi age are separated by the Deluge. The ends of both the first and the second age were also marked by furious wars : Tāraka Saṇgrāma at the end of Prājāpatya Age and Dāśarājña war at the end of Aditi Age.

Lastly the thesis identifies the personalities of several individuals from a comparative study of evidence from the Nighantu and that offered by Avestan scholars thus :

Peshodadi Dynesty with Marudgana :

Kyumerś—the first man addressed by Ahura, and

Marichi—the first Prajāpati appointed by Brahmā, Kyumars son Siyavax and Kashyapa ; Hoshang and Shangu.
Tehmurus and Hiranyakashipa,
Ahriman and Shreeman, etc.

and then makes an attempt to reconstruct the history of the Prājāpatyā age—from the creation and the theft of the Vedas upto the Tāraka sangrāma—and the end of its culture by the snow-storm.

The culture of the Prājāpatya age differs from that of the two ages that follow, in that, in Evolution it marked a transition from the stone-age to the Iron-age and beginning of agriculture. Socially, the society was based on complete equality even between the male and the female—who cohabited मिथ: समयं कृत्वा by mutual agreement only and could have children even by mental intercourse. An age of longevity (or immortality), of complete fecility, and freedom from disease. But there was rivalry between persons of different Gaṇas, leading to battles, which finally developed into an open enmity between the gods and "the Asuras", bringing a downfall of the whole rece, सुरासुरविनाशोऽभूत् संग्रामस्तारकामय: । And, Then the supremacy of the Adityas led to Aditi Age, with its wholly different culture.

I.B. 18

SOME ṚGVEDIC POETESSES : A STUDY

Uma S. Deshpande BARODA, (GUJARAT)

A number of hymns are ascribed to women-seers in the Ṛgveda.

Through these hymns, these poetesses provide an interesting data regarding the marital, social, economic and spiritual status of women in that hoary past

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A close perusal of these hymns show that women had unique position in the Ṛgvedic society.

Most of these Ṛgvedic poetesses were great thinkers, prominent citizens and architects of their own fortune.

The present paper tries to present a comprehensive study of some of the poetesses of the Ṛgveda.

I.B. 19

THE THREE FOOT-STEPS OF VIṢṆU : A CRITICAL ANALYSIS

Prabhu Nath Dwivedi, VARANASI, U.P.

The mantras of Viṣṇu--sūktas in the Ṛgveda often mention that Great Viṣṇu has created the Universe by his three foot-steps. The Purāṇas also tell us the heroic deeds of Lord Viṣṇu, in which he had measured upper world (आकाश), middle world (भू) and under world (पाताल) by his three foot-steps.

The mantras describe the dignity of Viṣṇu's three foot-steps variously—

यो अस्कभायदुत्तरं सधस्थं विचक्रमाणस्त्रेधोरुगायः ॥—Ṛgveda, 1. 154.1.

यस्योरुषु त्रिषु विक्रमणेष्यधिक्षियन्ति भुवनानि विश्वा ॥—Ibid, 1.154.2.

एको विममे त्रिभिरित्पदेभिः ॥ etc. —Ibid, 154.3.

In this research-paper, I have defined the scientific conception of word VIṢṆU. According to science (Physics), we know that three essential components of this universe are—Time, space and matter. Hence, I have tried to find out the resemblance (unity) of these with the three foot-steps of Viṣṇu.

I.B. 20

A STUDY ON THE SOCIAL, CULTURAL AND PHYSICAL BACKGROUND OF THE SAMAVEDIC SEERS FROM THEIR NAMES :

S. Jagadisan, MADURAI (TAMIL NADU)

The Sāma Veda which has been spoken as having had one thousand schools, should, obviously, have had a long line of seers or Ṛṣis through whom the Sāmasampradāya or Samavedic tradition

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and learning had come down. The Vaṃśa Brāhmaṇa of Sāmaveda deals with the lineage of the Ṛṣis who are responsible for such tradition. The names of the Ṛṣis reveal many interesting facts relating to the ancient society in which they lived. Most of the names mentioned in the Vaṃśa Brāhmana are found in the Taddhita portion of Aṣṭādhyāyi of Pāṇini. Sāyaṇa while commenting on the Brāhmaṇa quotes the sūtras of Pāṇini whereever necessary in support of his derivation. These names, though strictly speaking are proper names, do reveal the personalities behind them and also their social and cultural background. Names like Gardabhimukha (Donkey-face), Auṣṭrākṣi (Camel-eye) are funny which bring quite humorous figures of the type of the character of Midsummer night's dream. The author of the present paper makes a study on the social, cultural and physical background of such names of the ancient Vedic Ṛṣis with particular reference to the Ṛṣis of Sāmaveda.

I.B. 21

स्वामी दयानन्द के यजुर्वेद भाष्य में "इन्द्र" एवम् "मरूत्" का स्वरूप

चित्तरन्जन दयाल सिंह कौशल, कुरूक्षेत्र

I.B. 22

पर्दा-प्रथा : ऋग्वेद तथा कुरआन के आलोक में

खालिद बिन यूसुफ सौं, अलीगढ़

ऋग्वेद तथा कुरआन विश्व के दो महान धर्मो के आधार—स्तम्भ हैं। समय-समय पर अनेक शोध-लेखों और शोध-ग्रन्थों के माध्यम से देखने में आया है कि अनेक विषयों मैं ऊपर से विरोधी जैसे लगने वाले भी इन दोनों धर्म-ग्रथों मैं पर्याप्त समता है। प्रस्तुत शोध-लेख ऋग्वेद और कुरआन में विहित पर्दा-प्रथा पर प्रकाश डालने की दिशा में एक प्रयास है।

सामान्यत: यह धारणा है कि पर्दा-प्रथा इस्लाम की देन है और इसका प्रतिपादक ग्रन्थ कुरआन है। किन्तु "अध: पश्यस्व मोपरि संतरां पादकौ हर" (ऋ. 8/33/19) उक्त ऋग्वेद के मंत्र में स्त्रियों के लिए स्पष्ट विधान किया गया है कि वे पर्दे के भीतर रहें। ऋग्वेद का उक्त मंत्र जिस रूप में पर्दे का विधान करता है वह कुरआन के विधान से किसी भी अंश में कम नही। केवल यह एक ही मंत्र नही ऋग्वेद में कुछ और भी ऐसे मंत्र मिलते है जिससे ज्ञात होता है कि आर्यो में पर्दा-प्रथा प्रचलित थी। शतपथ ब्राह्मण मे स्त्रियों के आचरण के संदर्भ में कुछ ऐसे

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स्पष्ट निर्देश किये गये हैं जो प्रकट करते हैं कि ब्राह्मण काल में भी आर्यों मे पर्दा-प्रथा विद्यमान थी ।

पर्दे के लिए जगत् प्रसिद्ध इस्लाम धर्म के संस्थापक ग्रन्थ कुरआन में स्त्रियों को पर्दे मे रखने के लिए विधान करने वाली मात्र तीन आयतें हैं (सूरा नूर/39, तथा सूरा अल—अहजाब/33, 59) । जहां कुरआन की यह तीन आयतें ही समस्त मुस्लिम जगत् मे कठोर पर्दा-प्रथा का आधार बनीं, वहीं ऋग्वेद के मंत्र, अथर्ववेद एवं शतपथ ब्राह्मण के विस्तृत उल्लेख भी अपने विधानों से आर्य स्त्रियों को पर्दे के ही भीतर रखने के हेतु नहीं बन सके । यह सब क्यों हुआ यह समीक्षा का विषय है । क्या वास्तव में कुरआन और हदीस स्त्रियों को पर्दे में क़ैद कर देने का विधान करते हैं, या हमने इसके विधानो को स्वेच्छा से कुछ अधिक ही बढ़ा-चढ़ा कर स्वीकार कर लिया है ? इन समस्त सम्भावनाओं पर विचार करना और ऋग्वेद एवं कुरआन के आधार पर पर्दा-प्रथा के आरम्भ किए जाने के कारणों, औचित्य तथा उपयोगिता पर प्रकाश डालना ही प्रस्तुत शोध पत्र का उद्देश्य है ।

I.B. 23

वैदिक क्रालीन समाज में नारी-सौन्दर्य

श्रीमती एस. कुजूर, राँची

नारी कहने से उनका मनमोहक रूप ही सामने आता है, चाहे वह किसी भी युग की क्यों न हो । स्त्रियाँ अपना सौन्दर्य बढ़ाने के लिए अपने को अलंकृत करती हैं । वेदों, संहिताओं ब्राह्मण ग्रन्थों विशेषकर शतपथ ब्राह्मण मैं नारी-सौन्दर्य का वर्णन पाया जाता है ।

प्रस्तुत निवन्ध में नारी-सौन्दर्य के विभिन्न पहलुओं, उदाहरणार्थ उनके वस्त्र, प्रसाधन और आभूषणों के विषय में सामग्री प्रस्तुत की जाएगी । यह सामग्री वेदों, संहिताओं और ब्राह्मण ग्रन्थों पर आधारित होगी ।

IB 24

THE MEANING OF THE WORD SVAPNA IN VEDIC LITERATURE

Satyajit Layek, POONA

The root meaning of the word *Svapna* is sleep. By extension it acquired three more meanings in the Vedic language. Thus the word is found to be used in four senses in the *Saṁhitās* Sleep-Continuity of Sleep—Dream and dream as a deity. Dream has a mythological origin. The characteristics of dream is good as well as bad. Being an individual soul dream goes from this world to

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another world. When a person realizes the unity of self he does not see dream. These and other similar points are discussed in this paper.

I.B. 25

ऋग्वेद ७.३३ की आध्यात्मिक व्याख्या

कृष्ण लाल, दिल्ली

ऋग्वेद ७.३३ सूक्त की प्रमुख समस्या यह है कि सम्पूर्ण ऋग्वेद में केवल इसी सूक्त में वसिष्ठ (वहुवचन तथा एकवचन) को देवता वताया गया है, यद्यपि सामान्यतया यह ऋषि है। ब्राह्मणग्रन्थों में अनेक बार 'वसिष्ठ' की ऐसी व्याख्या की गई है जिससे यह व्यक्तिवाचक नाम के स्थान पर गुणवाचक शब्द सिद्ध होता है। ऋग्वेद में भी यह अन्य देवताओं के विशेषण रूपमें प्रयुक्त हुआ है।

प्रस्तुत निबन्ध में प्रथम बार शतपथ ब्राह्मण के साक्ष्य (प्राणो वै वसिष्ठ ऋषिः) के आधार पर इस सूक्त में वसिष्ठ को प्राण मानकर व्याख्या करने का प्रयत्न किया गया है। बिना व्यत्यय अथवा कम से कम (नगण्य) व्यत्यय के द्वारा इस आध्यात्मिक व्याख्या से सूक्त अधिक स्पष्ट होता प्रतीत होता है। निस्सन्देह इस व्याख्या के लिये यौगिक अथवा निर्वचनानुसार अर्थ की पद्धति का आश्रय लिया गया है और वेद को ठीक प्रकार समझने के लिये यह आवश्यक भी प्रतीत होता है। अन्य पूर्ववर्ती व्याख्याओं की समीक्षा भी की गई है।

I.B. 26

THE CONCEPT OF JĀTAVEDAS IN THE ṚGVEDA

Sachidananda Mahapatra, KURUKSHETRA, (HARYANA)

Jātavedas as an epithet of Agni occurs in a number of verses in the Ṛgveda. Besides Agni, other deities have also been addressed as Jātavedas. Prāṇa & Vāyu etc. have in some occasion been designated as Jātavedas.

The earliest definition of this word is found in the Ṛgveda itself where it is said : 'He is so-called because all the generations are known by him.' On the basis of this definition, the derivation is thus : √Jan + kta + √vid (to know) + asun > Jātavedas.

According to Śatapatha Brāhmaṇa, that which obtains every born being and substances is called Jātavedas. Maitrāyaṇi Āraṇyaka also defines that the characteristics of Jātavedas is that as soon as Jātavedas was born, he found the cattle move towards him treating him as their Lord.

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Yāska has presented five definitions and discussed it vividly in his Nirukta. Besides, Śaunaka also discusses it in his Bṛhaddevatā'. The famous epic Mahābhārata also does discuss this matter in its second parva.

Besides the derivative meanings, 'Jātavedas' also means something more when used as an adjective to other deities in different contexts.

Agni exclusively bears the name Jātavedas. Jātavedas is seen to be used not only for the terrestrial but also for the aerial and celestial fire. As a terrestrial fire he is placed in the centre of the earth for receiving oblation. In case of aerial and celestial, the lightning and the sun are said to be Jātavedas respectively.

The Supreme Power i.e. Parameśvara, knows all these animate and inanimate and hence he is called Jātavedas. In various Ṛgvedic verses, Jātavedas is stated to be immortal, his magnitude exceeds the spacious heaven, he is the monarch of the Manu-generation etc. meanings of which lead to the Almighty God i.e. Parameśvara.

In some Brahmanical passages, Prāṇa and Vāyu are designated as Jātavedas perhaps because their existence is realised in every born beings.

So far as the naturalistic concept of Jātavedas is concerned, its existence is realised in varions natural aspects like in sticks, water, lightning and sun, etc. Jātavedas Agni, in the form of sun, is said to make quickly which can fly, that which can walk, that which is stationary and that which is movable.

A close examination of the ancient scriptures tells us how the people of those days combined religion with life inseparably. Every thought, word and deed was supposed to have its effect on the life of an individual and his surroundings. Anyhow, the ritualistic concept of Jātavedas would stand to mean the latter's significant features which is connected with different sacrifices.

The Jātavedas Agni in the Vedas is, in reality an unique and distinct form of the Supreme cosmic reality Brahman, but it takes different manifestation as per different roles it plays in the evolution of the universe. Dayānanda, Sri-Aurobindo, Sātavalekara etc. scholars ascribe to Agni—i.e., Jātavedas the title of Supreme Knower who is self-illuminous like the sun and who is beyond and above the common run of human beings. He is said to be immortal who knows everything and leads the people to the vigour and spiritual strength. He is said to be the Almighty, who knows the Vedas and

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obtains spiritually or internally all the inmate beings and inanimate substances or whose existence is realised in all beings and substances is stated to be greater even than the heavenly lustre.

Dayānanda discovers the secular meaning giving importance to the meaning related to the human society. This secular interpretation of the Vedic hymns is independent of the three-fold meanings i.e., naturalistic, ritualistic and spiritualistic. The base of this interpretation is to establish more than one figure of speech in a verse. And through this figure of speech Jātavedas stands for a king, scholar, judge house-holder, commander of the warriors etc.

I.B. 27

दुर्गस्य स्थानसमीक्षणम्

राजेन्द्र प्रसाद मिश्रः, जयपुरम् (राज.)

निरुक्तग्रन्थस्य ऋज्वर्थवृत्तिकारो दुर्गसिंहः सुप्रसिद्धः। अनेन निरुक्तटीकायां स्वपरिचयः प्रदत्तः, यथा हि—

"ऋज्वर्थायां निरुक्तवृत्तौ जम्बूमार्गाश्रयनिवासिनः आचार्यभगवद्दुर्गसिंहस्य कृतौ....." (नि. दु. वृ. पुष्पिका) दुर्गस्य स्थाननिर्णयप्रसङ्गे सर्व एव इतिहासविदः (पं.-भगवद्दत्त-डा. लक्ष्मणस्वरूप-उमाशंकर शम-बलदेवोपाध्याय प्रभृतयः) दिग्-भ्रमिताः सन्ति। केचन तस्य गुर्जरदेशीयत्वम् अपरे च कश्मीरस्थ जम्मूस्थान-वासित्वं प्रतिपादयन्ति, किन्तु जम्मूस्थानस्य पूर्वं कदाऽपि जम्बूसंज्ञानासीत्।

जम्बूमार्गाश्रयनिर्णयः—

जम्बूमार्गाश्रयस्योल्लेखः महाभारतस्य वनपर्वणि (वनपर्व 82 : 40-41, 89 : 13-14) विष्णुपुराणे स्कन्दपुराणान्तर्गत व्याघ्रपादपुरमाहात्म्ये चोपलभ्यते। पाण्डवानां तीर्थयात्राप्रसङ्गे जम्बूमार्गस्योल्लेखः महाभारतकारेण पुष्कर-उज्जयिनीमध्ये कृतः। ज्योतिष-ग्रन्थेषु जम्बूमार्गस्य निर्देशः कर्क-भूमध्यरेखयोः मिलनस्थले (अर्थात् 28° उत्तरस्य एवम्च 76° पूर्वस्य मिलनस्थले) अस्ति। स्थानमिदं पुष्कर-उज्जैन-राजमार्गे "केशोरायपाटननगरे" विद्यते। तत्रस्थितं चैकं स्थानं जम्बूमार्गत्वेन प्रसिद्धम्। इयमेव दुर्गाचार्यस्य निवासभूमिरिति सुनिश्चितम्।

I.B. 28

वेदो में समाजवादी विचारधारा के सूत्र

रामकृष्ण मिश्र, मुजफ्फरपुर

संस्कृत साहित्य को साधारणतः धर्मप्रधान साहित्य मानने की भ्रान्ति अद्यावधि चली आ रही है। यह सामाजिक चिन्तन से दूर रहकर शृङ्गारित विषयों की प्रश्रय

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देता है :—ऐसी धारणा प्राय: लोगों में बनी हुई है, परन्तु तथ्य इसके विपरीत है। संस्कृत साहित्य की सभी विधाओं में समाजवादी चिन्तन के सूत्र उपलब्ध होते हैं, जिनके अवलोकन से भ्रान्त धारणा का निराकरण सहज ही हो जायेगा।

वैदिक साहित्य की यह बहुत ही महत्त्वपूर्ण विशेषता रही है कि वह संकीर्णता, हीनता और अनुदात्तता का विरोधी रहा है। वैदिक ऋषियों के चिन्तन व्यापक, गम्भीर एवं उदात्त भावों से ओतप्रोत हैं। वे मानव मात्र के कल्याण की भावना से मण्डित रहे हैं। संकीर्ण स्वार्थ को ही मानवजीवन का चरमोत्कर्ष मानने वालों के साहित्य में जो एकांगिता परिव्याप्त है, वह वैदिक साहित्य को स्पर्श भी नहीं करती है। वैदिक साहित्य मानवतावादी और समाजवादी विचारधाराओं से परिपूर्ण है। इन विचारधाराओं के कई माध्यम मिलते हैं, जिनमें 'सर्वजन हिताय चिन्तन' की परिकल्पना व्याप्त है। इसके अन्तर्गत यज्ञ, आतिथ्य, गरीबों तथा भूखों को अन्न देना और अत्यधिक धन संचय नहीं करना आदि हैं।

यज्ञ :—वैदिक संस्कृति का मूलाधार यज्ञ है। यज्ञ के द्वारा यजमान और पुरोहित देवताओं का यजन करते हुए त्याग की भावना से अनुप्राणित होना सीखते हैं। यज्ञ दान, बलिदान, आहूति, तपस्या, संयम, आत्मत्याग आदि का प्रतीक है। यज्ञों ओर धार्मिक अनुष्ठानों के समय विपुल दान दिया जाता था, जिससे धन का समाज में वितरण होता था और विद्वानों, ब्राह्मणों तथा निर्धनों को आर्थिक सहायता मिलती थी। अत: यज्ञ 'अहम्' का प्रदर्शन नहीं, प्रत्युत स्वान्त: सुखाय और परहित की भावना से प्रेरित 'अहम्' का उत्सर्ग है।

दान :—वैदिक साहित्य मैं सामाजिक व्यवस्था में साम्य की स्थापना और वैषम्य के अपसारण के लिये दान को मानवता का अनिवार्य धर्म बताया गया है। दान मानवमन की उदारता मात्र नहीं, प्रत्युत सामाजिक बाध्यता भी है। जिसके द्वारा अदृष्ट पुण्य की प्राप्ति ही नहीं, वल्कि समाज में पारस्परिक प्रेम और सहानुभूति की भावना का विकास भी हाता है। धन के संग्रहजन्य दोषों का शमन होता है तथा सामाजिक चेतना का विकास होता है।

वेदों में कुछ ऐसे भी प्रसंग पाये जाते हैं, जिनमें सम्पूर्ण मानवता के हितार्थ चिन्तन एवं प्रार्थना हैं। कुछ मंत्रों में सहयोग और समान मनस्कता की कल्पना है।

वैदिक युग में राजाओं का स्वरूप बहुत ही उदात्त था। वह प्रजाओं का प्रतिनिधि मात्र मानकर शासन-कार्य करता था। उनके प्रत्येक कार्य में स्वार्थ से विरक्ति तथा परार्थ में आसक्ति की भावना थी।

उपर्युक्त तथ्यों से स्पष्ट होता है कि वैदिक साहित्य में समाजवादी चिन्तन के सशक्त स्वरूप पर्याप्त रूप में उपलब्ध हैं।

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I.B. 29

वैदिक वाङ्मय में परलोकसम्बन्धी चिन्तन

वीरेन्द्र कुमार मिश्र, शिमला

वैदिक-वाङ्मय में केवल आधिभौतिक उन्नति की चरमसीमा का ही वर्णन नहीं है, अपितु उसमें आधिदैविक अभ्युदय की पराकाष्ठा का भी विवेचन है। मानव जीवन से सम्बन्धित कोई भी पक्ष वैदिक-ऋषियों की दृष्टि से ओझल नही होने पाया है। मनुष्य इस संसार में जन्म लेता है और अपना कर्म करता हुआ इस संसार से विदालेलेता है। मनुष्य स्थूल शरीर छोड़ने के बाद जीवात्मा के रूप मैं कहाँ जाता है ? कौन इस जीवात्मा को ले जाता है ? ले जाता है तो कहाँ, किस लोक में ले जाता है ? वह ले जाने वाला कौन है इत्यादि सभी जिज्ञासायें निरन्तर उत्पन्न होती हैं। श्रीमद् भगवद्गीता मैं कहा गया है कि—

"जातस्य हि ध्रुवो मृत्युः ध्रुवं जन्म मृतस्य च ।। (2/27)

मृत्यु के पश्चात् जीवात्मा की जिस लोक के लिए दूसरी यात्रा प्रारम्भ होती है वही परलोक है। यही परलोक कहा जाता है। परलोक सम्बन्धी यही चिन्तन ऋग्वेद के दशम मण्डल में दृष्टिगत होता है। इस सन्दर्भ में कई सूक्त हैं। इस विषय में एक मन्त्र प्रस्तुत है यथा :—

तिस्रो द्यावः सवितुर्द्वा उपस्थां एका यमस्य भुवने विराषाट्।
आणिं नरथ्यममृताधि तस्थुरिह ब्रवीतु यत्तु तच्चिकेतत् ।। ऋग्वेद, 1/35/6

इसमैं द्युलोक आदि तीन लोक कहे गये हैं। आचार्य सायण ने द्युलोक और पृथिवी को सूर्य के पास है और तृतीय अन्तरीक्ष को यम को पास है, कहा है।

ऋग्वेद 10/14 में यम और पितृलोक का वर्णन है। इसमें कहा गया है कि शुभ कर्म करने वालों को यम सुख देनेवाले प्रदेश में ले जाता है। यमराज शुभ-अशुभ कर्मो का ज्ञाता है। इसी सूक्त में उस मार्ग से जाने का उल्लेख है जिस मार्ग से पितामह आदि गये हैं।

यम के चार आंख वाले, लम्बी नाक वाले, और चितकबरे दो कुत्तों का वर्णन है। यमराज यज्ञधिकारी है। इसके लिए सोम देने का विधान है।

ऋग्वेद 10/2/7 में पितृयान और ऋ. 10.10.1 में देवयान तथा पितृयान दोनो का उल्लेख है। ऋग्वेद 4/5/5 में पतिविद्वेषिनी, विपथगामिनी स्त्रो एवं यज्ञहीन, अग्निविद्वेषी, मिथ्यावादी मनुष्य के लिए नरकप्राप्ति का कथन है।

शतपथ ब्राह्मण 5/6/2/3 में परलोक और 6/2/2/27 में स्वर्ग-सम्बन्धी सुन्दर विवेचन है।

कठोपनिषद् में यम नचिकेता सम्बाद में बहुत सुन्दर विवेचन है। नचिकेता के विशेष आग्रह करने पर यमराज नचिकेता को अद्वेत-तत्त्व का बहुत ही मार्मिक और हृदयग्राही उपदेश देते हैं।

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उपर्युक्त संक्षिप्त विवेचन से स्पष्ट है कि परलोक सम्बन्धी चिन्तन से रहित वैदिक वाङ्मय नहीं है ।

I.B. 30

अथर्वसंहितानुशीलने विदुषां विसंगतयः

श्रीकिशोरमिश्र, वाराणसी

शौनकीयाथर्वसंहिताया विनियोगादिनिबन्धनेऽर्थसंगतौ च भारतीयो विद्वान् सायणाचार्यो सर्वानतिशेतेऽनुशीलकान् । अन्येऽपि कौशिकगृह्यानुशीलकाः दारिलव्लूमफील्डादयः पद्धत्यादिरचयितारः केशवादयो विनियोगबोधनपरम्परयाथर्वसंहितामेवालोडयन्ति । एतेषां विविधाचार्याणामनुशीलयितॄणां च क्वचिन्मन्त्रार्थसंगतौ, क्वचित् क्रमसंहतौ, क्वचिच्च सूत्रसंवाद एव विपर्यस्तत्वं वैपरीत्यं चावलोक्येते । सोऽयं विपर्यासोऽथर्वसंहिताभाष्यात्, कौशिकगृह्यटिप्पणीतोऽन्यमुद्रितामुद्रितेभ्यश्च संकलय्यात्रोपस्थापित आस्ते ।

अस्माकमिदं शोधपत्रं संस्कारप्रकरणमनुसृत्यैव निबद्धम् । संस्कारप्रकरणान्तर्गतानामथर्वसंहितानुशीलनविसंगतीनां समासेन स्थलादिबोधनमधस्तादुपस्थाप्यते—

१. अ. सं. १८.४.१४ ईजानश्चिदितिमन्त्रद्वयस्य सायणोक्तो विनियोगश्चिन्त्यः ।
२. अ. सं. १८.३.५४ मन्त्रस्य सायणाभिहितो विनियोगः सूत्रानुक्तः ।
३. अ. सं. १८.२.११ अति द्रव श्वानाविति्येकत्वेनविनियुक्तस्य मन्त्रस्य तृचात्मकत्वेन सायणीयं व्यवस्थापनं चिन्त्यम् ।
४. अ. सं. १८.२.८ अजो भाग इत्यजबन्धने सायणोक्तो हेतुश्चिन्त्यः ।
५. अ. सं. १८.२.४, १८.२.३६, १८.३.७१, २.३४.५ मन्त्रविनियोगेषु अन्त्येष्टिपद्धत्यथर्वपद्धतिसायणाः कौशिकसूत्रविसंवादिनः ।
६. अ. सं. १८.२.४९ मन्त्रविनियोगे सायणोक्तः ऋग्द्वयविनियोगः सूत्रानुक्तः ।
७. अ. सं. ४.३४ ब्रह्मास्य शीर्षमिति व्यापाद्यत्वेन व्लूमफील्डोक्तिरसंगता ।
८. अ. सं. ४.३१.७ गोष्ठकर्मणि सायणोक्तो विनियोगः ऋग्द्वयात्मकः क्रमन्यायविरहितः । इत्यादि ।

I.B. 31

औपनिषदभावमूलतया वनवेनशब्दयोः समीक्षणम्

सोमनाथ मुखोपाध्यायः, वर्धमानः

उपनिषत्सु वनशब्दस्य ब्रह्मपरत्वेन व्यवहारो नैकधा समुपलभ्यते । वृक्षसमूहोऽपि शब्दस्यास्यार्थान्तरत्वेन व्यवह्रियते । शब्दोऽयं सम्भजनार्थकस्य वन्धातोः समुत्पन्नमिति शक्यते वक्तुम् । ऋग्वेदादिसंहितास्वपि शब्दोऽयमसकृत् प्रयुक्तः । मूलभूतधातोरप्यस्य प्रयोगः ऋग्वेदादि-संहितामधीयमानानां दृष्टौ बहुशः अवतरति । शब्द-

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स्यास्य ब्रह्मपरत्वेन व्यवहारस्य मूलसमीक्षायां संहितागतवनशब्दस्य व्यवहार: पोषयति महतीं भूमिकाम् । कान्त्यपरपर्यायस्य तादृशार्थनिरूपणे वेनसूक्तगतभावोऽपि कारणं भवितुमर्हति इत्यूह: शक्यते कर्त्तुम् । वनवेनशब्दाभ्यां प्रतिपादितेन तत्त्वेन सह वृक्ष-समूहापरपर्यायवनशब्दस्य सम्पर्कश्च नेदिष्ठतया विराजत इति न दृष्टिपथमति-क्रमतीति ।

पत्रेऽस्मिन् प्रस्तावित वनवेनयो: प्रयोगवैचित्र्यं भावगाम्भीर्यं च पर्यालोच्य वन-शब्दस्योपनिषदि यस्तावत् ब्रह्मरूपेऽर्थे प्रयोगो दृश्यते तत्तु संहितामूलमिति प्रतिपादयि-तुमिष्यते । एतेन औपनिषदभावस्य संहितायारर्वाचीनत्वमिति यत् कैश्चिदमानि तत्तु पुन:समीक्षणमपेक्षतें । सोन्दर्याधिदेवताया: वाचकत्वेन 'भेनास्' (Venus) इति शब्देन वनवेनशब्दयोरर्थसाम्यमप्यत्र विचारणीयत्वेनोपस्थापितम् । भागवतादिभक्ति-शास्त्रेषु वैष्णवग्रन्थेषु च प्रतिपादितप्रेमधर्मस्य निदानतयापि वनवेनयोरालोचना नाति-रोहितं समेषां समीक्षकाणामिति ।

I.B. 32

VṚTRA-CULT IN THE VEDIC LITERATURE

Jyotish Nath

1. We often come across the words Vṛtra and its plural form Vṛtrāni or Vṛtrā in the Vedic literature. Scholars of different ages seem to have been in confusion while bringing out the actual meaning of the terms. Some say, Vṛtra means cloud ; others opine that he was a demon ; still others darkness and so on. Modern scholars also explain the Indra- Vṛtra- myth either from cosmologi-cal or ritualistic point of view. About the meaning of the plural forms i.e. Vṛtrāni or Vṛtrā the scholars almost identify them with mortal enemies. Attempts have rarely been made to correlate between Vṛtra, the deified hero and his worshipper people i.e. the Vṛtras. But, no systematic study on the development of the cult of these people has yet been done. In the present paper, we shall try to throw some light on this dark firmament of the pre-history of India.

2. These pre-Aryan people have left no literary evidences for us. In Vedic literature where their activities are dealt with at some length it is only to glorify some privileged Aryan warriors who happened to inflict defeat and discomfiture on them. But we claim that in spite of all unfavourable notions regarding them an outline history of these people may come out from further study.

3. Throughout the bulk of the Ṛgveda, Indra is said to have come into conflict with many demons who probably had opposed

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Indra-worship. The chief of them was Vṛtra. He was also called Ahi or Serpent. It seems that he was a deified hero among the tribes called the Vṛtras who were at constant enmity with the Indra-worshippers. They built up a great civilization. They lived in the fort-girt cities and amassed immense wealth. They might have controlled the flow of water of the rivers and canals. It appears that they belonged to the Aryan faith and at the same time opposed greatly to embrace the Indra-cult. They had formed league with the Dāsa and the Rākṣasa people in the war with the Indra-worshippers.

Indra appears to have killed a series of tribal heroes known as Vṛtra. We come to the above conclusion after a careful examination of the mode of the assassination of the leader Vṛtras. In one place in the Ṛgveda we find, one Vṛtra was chopped off his feet and hands and lastly, hurt at his shoulder by Indra. His limbs ultimately fell into the water. In another place we see that Indra had cut down Vṛtra's head with the Vajra. Elsewhere, we find that Indra killed Vṛtra with the stones only. Somewhere Indra is found to have pierced the heart of Vṛtra. In one place it has been reported that Indra had castrated Vṛtra. Thus, in the Brāhmaṇas also different descriptions for both preparation and post-war-effects of the Vṛtra-assassination are found.

We think that the difference between the two cults i.e. those of Vṛtra and Indra has prompted these people to array against each other. The interest in the water might have accelerated the process. If the enmity between these two would have sprung from the water-disputes only the widespread wars as reflected in the words like Vṛtrahatyeṣu etc. would not have been waged for such a long period. Agni also developed an enmity against these Vṛtras. Probably, they had refused to worship Agni. Thus, the Ṛgveda describes the wars aimed at the annihilation of a cult.

4. In the later Saṃhitās and in the Brāhmaṇas we see that the Vṛtra-cult has been devoured up by the Indra-Agni-Cult. There Vṛtra has been turned into a noble hero of the demons who had transferred all his good qualities to Indra. An attempt of fusion between two cults had been working there.

5. Conflicts, besides one or two peaceful attempts in the advancement of the Indra-Agni-cult were too many in the arena of the Vedic history. The Paṇis were approached by the Indra-Agni-worshippers for conversion to the reigning cult. The serpent

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and the phallus worshippers were condemned and sometimes, mercilessly pushed to annihilation. It is interesting to note that inspite of all sports of antagonism the Indra-Agni-Cult has failed to displace the serpent cult (some of the Vṛtras might have belonged to it) from the soil of India !

I.B. 33

SAMA-MĀTAR A LOST SOCIO-LEGAL INSTITUTION OF THE ṚGVEDA

Satya Pal Narang, DELHI

The paper attempts to discover and reconstruct an institution which might have been established as social and legal institution in the Ṛgveda. A comparative study of the word in the Ṛgveda, the Atharvaveda, other Saṁhitās and the Brāhamaṇas exhibit a semantic change of the word which is exclusively used in the sense of the institution in the Ṛgveda and lost that meaning in the whole of later Vedic literature. Fortunately its cognate word which is preserved in Indo-Iranian still preserves the institutional sense through the regional languages.

None of the scholars like Schnader, Benveniste, P. V. Kane, R. S. Sharma, Derrett and other writers on social institutions have referred to this institution.

To corroborate its Indo-European background, the concept of this institution has cognate words and meaning for kingship.

This institution is preserved in a number of stories of the Purāṇas which implies its extinctness. The legal literature including *de facto* Panjab Law also preserves indirect hints to this institution which is omitted by all the authors on ancient Indian Law. A few other words also prove the existence of this lost instiution.

By putting all these clues together, the author has come to this conclusion that *sama-mātar institution existed in the times of the Ṛgveda*, flourished for a long time ; put its impressions on the law in making and disappeared in the Ṛgvedic age itself.

I.B. 34

नाम्नः कर्ममूलत्वम्

देवेन्द्रनाथ पाण्डेय

प्राचीत-संस्कृत-वाङ्मये नाम्नः मूले कर्मणः महत्वमेवावलोक्यते । बृहद्देवतायामपि नाम्नः स्वरूपारव्याने कर्ममूलमेव नाम इति अभिप्रैति । यास्कोऽपि निरुक्ते

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अप्रत्यक्षरूपेण कर्ममूलमेव नाम इति ख्यापयन्नवलोक्यते । सर्वाणि नामानि आख्यातजानि भवन्ति इति तस्याभिप्रायः । आख्याततत्वं क्रियातत्वञ्चैकमेवेति वक्तुं शक्यते । क्रियायाः आख्यातस्यापि कर्ममुलत्वम् । कर्म च स्वाभाविक संस्कारजवृत्तिरूपम् । तच्च मानव भेदादभिधते । प्राचीन साहित्ये ऋषीणां नामान्यपि तथैव रहस्योपेतान्यवलोक्यन्ते यथा दुर्वासाः । लोकेऽपि कर्मानुसारं नाम दीयते जनैः । शतपथब्राह्मणादि ग्रन्थेष्वपि—तस्मात् वृत्रस्य वृत्रत्वम् इत्यादीनि निर्वचनान्यवलोक्यन्ते । पाणिनिसूत्रावलोकनेनास्य रहस्यं स्पष्टं भवति । महाभाष्ये पस्पशाह्निके व्याकरणप्रयोजन विषये नाम्नः स्वरूपं प्रकाशितं भवति । अतोहेतोः निरूक्तव्याकरणयोस्तुलनात्मकतया अत्र शोधपत्रे नामाख्यातयोः परस्परोत्पत्तिविषयः प्रतिपादष्यिते ।

I.B. 35

वैदिक शिक्षाव्यवस्था में शिक्षको का स्वरूप

ओम प्रकाश पाण्डेय, वाराणसी

पाश्चात्य विद्वानों ने शिक्षकों के अनेक गुणों का विवेचन किया है । शिक्षकों के शताधिक गुण विद्वानों ने निर्दिष्ट किये हैं । भारतीय शास्त्रों में भी शिक्षकों के गुणों का विवेचन किया गया है । प्रस्तुत शोध-पत्र में वैदिक वाङ्मय से शिक्षा एवं शिक्षकों का स्वरूप प्रतिपादित करते हुए वेदाङ्गो, निरुक्तादि तथा परवर्ती वैदिक परम्परा के ग्रन्थों महाभारत, पुराणादि तथा अर्वाचीन भारतीय साहित्य के अनुसार, भारतीय शिक्षा व्यवस्था में शिक्षकों के स्वरूप तथा गुण दोषों का विवेचन किया गया है ।

I.B. 36

THE PṚTHIVĪ SŪKTA (XII. 1.1-63) OF THE ATHARVAVEDA

C. L. Prabhakar

Hymns of Veda are known for providing knowledge and education that people could grow into better citizens of the world. Also they enable to make life meaningful.

Pṛthivī is a subject of description in the mantras of the Atharvaveda also. In AV, she is a deity and a veritable source of all sap and life. She is basically depicted as MOTHER with people as her children.

Atharvaveda contains a full length litany of Pṛthivī. It contains sixty three verses and is found in the XIIth Kāṇḍa of the Saṁhitā. This sūkta is quite beautiful and it is a lyrical piece containing the description of earth and exhorting that Earth is to be revered by all.

Of the many sūktas of importance of AV, this skūta has attained

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especial importance and adoration by many scholars. In view of this and several other excellent sūktas, AV is regarded as a genesis for Kavi and Kāvya aspects of Indian Literature.

This paper presents a study of that sūkta appraising the literary excellences and other merits found in the sūkta, marking a contribution to the field of poetry and religion.

I.B. 37

वेदों में प्रयुक्त देवतावाची संख्यापरक शब्द

एम. एल. पुरोहित, जबलपुर

वैदिक संहिताओं में अनेक ऐसे संख्यावाची शब्द प्राप्त हैं, जो विभिन्न देवताओं के अर्थ के रूप में प्रयुक्त हुए हैं। ये शब्द दो प्रकार के देवताओं का बोध कराते हैं पहला एकात्मक स्वरूप और दूसरा सामूहिक स्वरूप।

1. **एकात्मक देवतापरक संख्यावाची शब्द**—ऋग्वेद में विराट् पुरूष स्वरूप परमात्मा के लिए हजारों सिर वाला, हजारों नेत्र वाला तथा हजारों पैरों वाला यह विशेषण स्पष्ट रूप से प्रयुक्त हुआ है। सोम को देवता मानकर "तीन सवन वाले" यह शब्द व्यवहृत हुआ है। इन्दू जिसके लिए ऋग्वेद में "त्रिकद्रू" शब्द का प्रयोग मिलता है, इस शब्द का अर्थ भारतीय विद्वानों ने आयु, ज्योति, तथा गौः नामक तीन प्रकार की आहुतियों को प्राप्त करने वाला किया है, जब कि पश्चात्य विद्वानों ने इस शब्द का अर्थ "तीन कम सोमरस पीने वाला" अथवा "तीन झील सोमपान करने वाला" बताया है। अर्थ चाहे जो भी हो इस शब्द का प्रयोग स्पष्ट रूप से इन्द्र के लिए ही हुआ है। "रूद्र" तथा "शिव" के रूप में प्रतिष्ठित वैदिक देवता के लिए "तीन नेत्रों वाला" (त्र्यम्बकम्) यह शब्द व्यवहृत हुआ है। यह शब्द आगे चलकर लौकिक संस्कृत में भी अपने वास्तविक अर्थ के साथ प्रसिद्धि को प्राप्त हुआ है। "अक्ष" जिसे ऋग्वेद में देवता के रूप में कल्पित किया गया है इस देवता के लिये भी "तिरेपन" (त्रिप चाशः) संख्यावाले शब्द का अभिधान किया गया है।

2. **सामूहिक देवतापरक संख्यावाची शब्द**—विभिन्न मन्त्रों में अनेक देवताओं के संख्यावाची शब्द प्राप्त होते हैं, जिनका कार्य व्यवहार में सामूहिक रूप से परिलक्षित होता हुआ दिखाई देता है। "नवग्व" ये एक सामूहिक देवता के रूप में प्रतिष्ठित है"। ऋग्वेद में इनका उल्लेख चौदह स्थलों पर प्राप्त होता है। इन्द्र के सखा के रूप में ये उसका सहयोग करते हुए दिखाई देते हैं। इसी प्रकार से दशग्व यह संख्यात्मक शब्द भी देवता के रूप में प्रतिपादित हुआ है। ऋग्वेद में इसका उल्लेख सात स्थानों पर स्पष्ट रूप से हुआ हैं। ये देवताओं का वर्ग भी अपने समूह के रूप में इन्द्र के सखा के रूप में कार्य करते हैं। सामान्यतः नवग्व एवं दशग्व ये ऐसे देवताओं की कोटि में आते हैं जिनका कार्य स्वर्गीय देवताओं एवं पार्थिव मनुष्यों

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के बीच सम्बन्ध को जोड़ना होता है। एक स्थान पर यह शब्द अग्नि के लिए भी प्रयुक्त हुआ है।

इसी प्रकार अनेक ऐसे देवताओं के वर्ग का उल्लेख प्राप्त होता है जो अनेक संख्याओं में होते हुए भी एक समूह के रूप में व्यवहृत होते हैं। यथा—द्वादश आदित्याः, अष्टवसु, एकादश रूद्राः आदि। इस प्रक्रिया का प्रभाव लौकिक संस्कृत में भी पर्याप्त रूप से पड़ा प्रतीत होता है, वहां एकात्मक तथा सामूहिक देवताओं के नाम संख्यात्मक स्वरूप के रूप में प्रसिद्धि को प्राप्त किए हुए हैं। यथा—षडानन, पंचानन, चतुरानन, चतुर्भुज, त्रिनेत्र, एकदन्त, अष्टमूर्ति, नवदुर्गा आदि।

वर्तमान में हमारे जीवन के लोकव्यवहार में जो तिथियां "एकम" से लेकर पूर्णिमा या अमावस्या। ये सभी वेदांग कहलाने वाले ज्योतिष विज्ञान के अनुसार प्राकृतिक देवताओं की पीठिकाएं हैं। प्रकृति को सुस्थिर एवं व्यवस्थित रखने में इन तिथियों का दैविक विधानों के साथ विशेष संबन्ध है। इसका वैज्ञानिक दृष्टि से भी अपने आप में बहुत महत्व है।

I.B. 38

"PAṆIS AND AGNI'S TWO WORLDS IN THE RG VEDA"

M. Sundar Raj

Agni, in the Ṛgveda, presents two mutually opposed characteristics. One is the black or dark side of Agni, and the other is brilliant, bright and golden. The former leads to darkness, sorrow, disease, sorrow and death, whereas the latter brings light, joy, health, prosperity and life.

On the one hand Agni shines like the sun (I. 149.1, etc.), and on the other, his course is black (I. 141.7, etc.). In the Atharvaveda, Rudra, who is a form of Agni, is double-coloured, his belly being black and his back red (AV XV. 1.7 and 8).

Whereas in verses such as I. 79.1, Agni is a raging serpent, a 'ahi', he is at the same time a Vṛtra-slayer (X. 69.12, VIII. 63.4), Vṛtra being the 'first-born' of 'ahis' (I. 32.1, etc.). In the AV (IV. 10.5), Agni appears as 'vṛtrajāto divākaraḥ', which means in plain language, "the sun sprung from Vṛtra". Both of them possess māyā and have the Waters and Tvaṣṭṛ as their parents.

Thus, in a curiously paradoxical sense and contradictory manner, Agni is equated with his principal foe, namely Vṛtra.

It is obvious that these two characteristics of Agni, which may summarily be described as "the black" and "the white", must, if they are true, (as they are), be either exhibited in two different

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worlds, or exist side by side, that is be inter-mixed in one and the same world in brown, yellow or red colours.

Amongst the denizens of the Black World of 'ahis', the Paṇis must be deemed to hold a very important place. They have Bala as the guardian of the cows, which Indra took away (X. 67.6 ; VI. 39.2), and Bala is a close associate of Vṛtra (the 'ahi' par excellence) as is revealed by various verses such as III. 45.2, III. 30.10, etc. In all respects, Indra treats the Paṇis (seizing their cattle, breaking their fortresses, etc.), exactly as he treats Vala and Vṛtra.).

The Paṇis are 'without belief, worship, etc.' (VII. 6.3), and godless (I. 180.7). They go about naked ('nagna'), (IV. 25.7). It appears from all this that they are naked snake-worshippers who possess strong magical (māyā) powers, of the nature of tāntrism, symbolically referred to as "cattle". They live within areas guarded by powerful tāntric mandalas (rasā) (rasātala as the Bhāgavat Purāṇa calls it). It is this "asura māyā" of theirs which Indra ceaselessly attempts to deprive them of and appropriate to himself.

The world of the Paṇis is an example of the world of the Black Agni. They represent the evil forces, as against the good forces of the devas. Agni by having a foot in both the worlds bridges the chasm that separates 'good' from 'evil'. It is Rg Veda's way of handling the moral problem within the framework of a 'monistic' word-veiw.

The myths of the 'viśvarūpās' illustrate this clearly. Amongst the devas, Agni is 'the viśvarūpā' (all-forms) (III. 1.7, III. 56.3, etc.). Tvaṣṭṛ stands mid-way between the devas and their opponents. He is not only himself a 'viśvarūpā', but has a son bearing the same name, who guards Cows, and who is slain by Agni. (X. 8.8, II. 11.19). This second Viśvarūpā, who is rich in "horses and cattle" (X.76.3) is quite obviously, judging from all his characteristics, a "3-headed" (symbolically) snake, chief of the Paṇis, who, as I. 32.11 says, are Dāsas.

It is all a case of the fair Agni versus the dark agni in legend, history and myth. And there are elements of a moral philosophy in them.

I.B. 39

"GHOṢĀ KĀKṢĪVATĪ"

Umesh Chandra Sharma, ALIGARH

Ghoṣā Kākṣīvatī is the seer of *Rv* X. 39-40. She was a *Brahma-*

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vādinī and the daughter of the Vedic seer Kākṣīvān. She was suffering from an incurable disease and thus could not be given in marriage. Later, she was cured of her disease due to the favour of the Aśvins. The hymns attributed to her give in vivid detail the intensity of her feelings as an old maid. The hymns are important from the point of view of sociological position of women, particularly daughters, in the Ṛgvedic age. An attempt has been made in this paper to study the legend of Ghoṣā from various points of view.

I.B. 40

आपस्तम्बीया धर्माचारपरिज्ञा

सरस्वती

वैदिकवाङ्मये धर्मपदेन धार्मिकविधिः, धार्मिकक्रिया, निश्चितनियमः, आचारनियम इत्यादयोऽवगम्यन्ते—"ऋतं सत्यं तपो राष्ट्रं श्रमो धर्मश्च कर्म च" इत्यथर्ववेदः (9.9.17)। उपनिषद् धर्मपदेन वर्णाश्रमविहिताचारसंस्कारान् वोधयति। स्मार्तधर्मनियमाश्चत्वारो यथा वर्णाश्रमनैमित्तिकगुणधर्माः। वैशेषिकसूत्र (2.1) दृष्ट्या यतोऽभ्युदयनिःश्रेयससिद्धिः स धर्मः। वसिष्ठधर्मसूत्रम् (1.4.6) श्रुतिस्मृतिविहिताचार आत्मानुकूलाचरणमुचितसंकल्पोत्पन्नेच्छा च धर्मोपादानि सर्वसम्मतानीति प्रस्तौति। याज्ञवल्क्यस्मृतिः (1.7) तदनुगच्छति। आचारज्ञानसमन्वयेन संस्कृतिमूलं नैतिकतत्त्वं समुत्पाद्यते। आपस्तम्वधर्मसूत्रसम्मता धर्माचारपरिज्ञा श्रुतिस्मृतिसम्पृक्ता वरीवर्त्ति।

I.B. 41

जयपुर की वेदाध्ययन को देन

विनोद विहारी शर्मा, झुन्झुनु

राजस्थान में ही नहीं सम्पूर्ण भारतवर्ष में—विद्वानों की विद्वता एवं उनके द्वारा रचित संस्कृत साहित्य के कारण जयपुर नगर के विषय में 'वाराणसी वा जयपत्तनं वा' कहावत प्रसिद्ध है। सम्पूर्ण कलाओं एवं पुरातन हिन्दू वैदिक संस्कृति एवं साहित्य को अपने आँचल में समेटती हुई यह नगरी दुर्लभ वैदिक साहित्य का केन्द्र है।

जयपुर में उस समय वेद की दो धाराएँ प्रवाहयुक्त थीं—प्रथम धारा जो कि वैटिक कर्मकाण्ड से सम्बन्धित थी—उसमें जयपुर के संस्थापक महाराजा सवाई जयसिंह का विशेष योगदान रहा। इन्होनें विभिन्न प्रान्तों से संस्कृत के विद्वानों को लाकर जयपुर के उत्तरीभाग में 'ब्रह्मपुरी' नामक स्थान पर बसायां। इन्होनें अनेकानेक यज्ञों का आयोजन किया—यथा—वाजपेय, राजसूय, पुरुषमेध तथा अश्वमेध

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आदि। द्वितीय धारा जो कि वेदार्थ ज्ञान धारा थी—इसके अन्तर्गत म. म. प. मधुसूदन ओसा, पण्डित मोतीलाल जी शास्त्री एवं पं. गिरिधर शर्मा चतुर्वेदी का नाम उल्लेखनीय है। ये मूर्धन्य वेद-मनीषी हुए—जिन्होनें अपने व्यक्तित्व एवं कृतित्व के माध्यम से विश्व में जयपुर का नाम उजागर किया।

इनके अतिरिक्त पुण्डरीक रत्नाकर, श्री हरिलाल, श्री प्यारे लाल, श्री मॉगीलाल, श्री गणेश शास्त्री गोडशे, श्री चिरंजीलाल शर्मा, श्री शिवप्रताप, श्री चुन्नीलाल जी, पं. श्री जयचन्द्र झा, श्री मगनीराम श्रीमाली श्री सूर्यनारायण, श्री सुरजन दास स्वामी, श्री रामकृष्ण चतुर्वेदी, श्री शिवदत्त, श्री चन्द्रधर भारद्वाज, श्री सुधीर कुमार गुप्त, डॉ उर्मिला देवी शर्मा तथा मणिशङ्कर शुक्ल आदि का महत्त्वपूर्ण योगदान है।

इस प्रकार जयपुर नगरी अनेकानेक वेद-मार्तण्ड-रश्मियों से प्रज्ज्वलित रही है तथा आज भी वेदाध्ययन की अक्षुण्ण परम्परा प्रवाहित है।

I.B. 42

यम-यमी सूक्त : वैज्ञानिक परिप्रेक्ष्य में

सुकुमार शास्त्री

1. महर्षि कणाद ने वैशेषिक दर्शन में "बुद्धिपूर्वा वाक्यकृतिर्वेदे" अर्थात् वेद में सभी विषय बुद्धिसंगत होते हैं—ऐसा कहा है। क्या यम-यमी सूक्त में 'बहन-भाई के अनैतिक सम्बन्ध का वर्णन है'—यह कहना बुद्धिसंगत है ?

2. वेद की भाषा व्यवहार में आनेवाली भाषा से नितान्त भिन्न है। इस के व्याकरण नियम आदि लौकिक भाषा से मिल है। इस बात को न समझते हुए साधारण संस्कृत ज्ञान के आधार पर वेदमन्त्रों का अर्थ किया जाए तो संगति बैठ नहीं सकती जो वेदार्थ के लिए परम आवश्यक है।

3. यम-यमी जुडवां हे। निघंटु में यमी अन्तरिक्ष स्थानीय देवताओं में पठित है और यम अन्तरिक्ष स्थानीय होने के साथ साथ द्युस्थानीय भी है। शतपथ ब्राह्मण में सृष्टिक्रम का वर्णन करते हुए "आपो ह वा इदमग्रे सलिलमेवास"—यह पृथ्वी पहले सलिलमय थी—यह कहा है। जल में दो तत्त्व हैं—आक्सीन और हाइड्रोजन। आधुनिक विज्ञान तो यह भी कहता है कि सूर्य के समीप से कोई बड़ा नक्षत्र गुजारा और सूर्यके इक्कीस टुकडे होगये। उनमें से बारह टुकडे उस नक्षत्र के साथ ही चले गये, बचे हुए नौ टुकडे सूर्य की गुरुत्वाकर्षण शक्ति की परिधि में रहने के कारण यहीं रह गये। पहले सूर्य की तरह ही ये सभी अग्नि के पुंज थे। बाद में ठण्डे होगये। सबसे पहले हाइड्रोजन और आक्सीजन आपस में मिल गये और वारिश होने लगी, यह हजारों वर्ष तक होती रही। जब पृथ्वी के बाहरी भाग की उष्णता चार सौ डिग्री सेंटिग्रेड तक होकर उतरते उतरते 150° सेंटिग्रेड तक रहगयी तब हाइड्रोजन वातावरण में न के बराबर रहगया तदनन्तर आक्सजन,

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नाइट्रोजन से मिलकर हवा के रूप में बदल गया। जिस हवा का हम सेवन करते हैं, उस में 20.75% आक्सीजन है। 77.01% नाइट्रोजन है और 0.01% हाइड्रोजन है। यदि हग समुद्रकी सतह से 31 मील ऊपर जाते हैं तो वहां 10·01% आक्सीजन है, 76.16% नाइट्रोजन और 3.72% हाइड्रोजन है। यदि हम 62 मील ऊपर पहुंच जाएं तो वहां आक्सीजन 0.07% है, नाइट्रोजन 1.06% है और हाइड्रोजन 97.84% है। सूर्य और गुरु आदि ग्रहों में हाइड्रोजन ही प्रधान है।

4. जैसा कि पहले ही हम बता चुके हैं—दो तत्त्व मिलने से जल बनता है—हाइड्रोजन और आक्सीजन। इस में यम हाइड्रोजन है और यमी आक्सीजन। सम्पूर्ण सूक्त आलंकारिक भाषा में है। यमी यम से कहती है—हम गर्भावस्था में भी एक थे अतः इस समय में भी आपस में मिलने में तुम को कोई आपत्ति नहीं होनी चाहिए। जवाब में यम कहता है कि गर्भवास की उस स्थिति को हम में से कोई नहीं जानता। परमेश्वर का नियम शाश्वत है अतः हम दोनों का एक होना सृष्टि नियम के विरुद्ध है।

सृष्टि के नियमानुसार निश्चित समय पर हाइड्रोजन और आक्सीजन एक होगये, जब वह समाप्त होगया हाइड्रोजन और आक्सीजन पृथक् होगये यमी यम को पुकारती है तो यम कहता है—यमी ! तू मेरी सहचरी है। अतः हम दोनों एक नहीं होसकते। तू मुझे छोडकर किसी दूसरे से लिपट जा। आक्सीजन नाइट्रोजन से मिल जाता है, लेकिन उसे सन्तुष्टि नहीं होती। तब यम यमी को सान्त्वना देते हुए कहता है कि वह उत्तर युग जरूर आएगा और असमान जातीय हम दोनों एक होजएंगे।

आधुनिक विज्ञान भी इस बातको मानता है कि एक समय पर हाइड्रोजन नीचे उतरकर आक्सीजन से मिल जाता है और सर्वत्र पानी ही पानी हो जाता है। भारतीय और सेमेटिक ग्रन्थों में क्रमशः मनु एवं नूह की गाथाएं भी इसी ओर संकेत करती हैं।

I.B. 43

"THE EVIL SPIRITS IN THE VASIṢṬHA MAṆḌALA OF ṚV."

D. V. Shastri, RAJKOT

Ṛṣis are believed to be the most pious men on this earth, having trans-vision (Ārṣadṛṣti) for the ins-and-outs of man. In the man, there is generally the combination of the Good, the Bad, and the Ugly. Perhaps Vasiṣṭha is the only sage of ṚV, who had come across the most enemies and enimical elements of this mortal domain. e.g. Yātumāvat, Vandana, Yakṣa, Kimīdins, Ducchumā (perhaps a dog affected by Hydro-phobia), Atrins, Druhaḥ Nirṛtih Ripah,

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The evil-elements abound in man, e.g. Aṃhas, Aghtam anṛtam, asat, āgus, ṛṇam, enas, dhūrtiḥ.

The evil-minded men are generally adevaynḥ, ninitsu, gratin (crooked-minded), aśiva etc., who are in general the haters of gods, Their prime love in life was falsehood as well as sensual pleasures. That is why they are auṛtadeva, & śiśnadeva. They are evil-tougued slanderders, i.e. why duśśaṃsa, aghaśaṃsa, and droghavāk. There people are most dishonest aśuci, and the double-dealers (dvayāvins), and are escperts in parihvrti 'crookedness, anddhūrti, 'framdulence'.

Nobility was the forte of Vaciṣṭha, i.e. why the great sufferer. He created the light for the noble-men, "आर्याय ज्योतिः जनयन्". Ṛv. 7.104 mostly refers the evil-ehmants in extenso.

I.B. 46

वैदिक काल में परिवार

राजेन्द्रप्रसाद सिंह, भागलपुर

परितः वृणोति इति परिवारः। अपने अस्तित्व की सुरक्षा एवं वंश-परम्परा को अग्रसर करने की आकांक्षा प्रकृति-प्रदत्त-मानवीय प्रवृति का द्योतक है ; परिणामतः परिवार का गठन होता है। परिवार पति-पत्नी, शिशुओं एवं समीपवर्त्ती संबंधियों का अपेक्षाकृत एक स्थायी समूह है, जिसे विवाह, संतानोत्पत्ति एवं वंश-परम्परा द्वारा गठित किता जाता है। यह जनतांत्रिक संबंध एवं संगठन का शिशु-गृह है, जिसमें पारस्परिक सहिष्णुता, सहभागिता, सत्यवादिता, क्रियाशीलता, परिश्रम, अनुशासन, त्याग, परोपकार एवं ईमानदारी आदि गुण विकसित होकर व्यक्ति का मानवीयकरण एवं समाजीकरण होता है। पारिवारिक दायित्वपूर्ण जीवन का प्रारंभ मानव-सृजन के साथ ही हुआ है, जिसका आभास वैदिक साहित्य में मिलता है।

परिवारको अथर्ववेद में समाज शास्त्रीय ढंगसे इस प्रकार समझाया गया है—

"समानी प्रपा सह वोऽन्नभागः समाने योक्त्रे सह वो युनज्मि। सम्यञ्चोग्निः सपर्यतारा वर्गभिमिवाभितः ।।"

परिवार वह रक्त-संबंधी समूह है, जिसके सभी सदस्य एक ही कौटुम्बिक बन्धन में आवद्ध हो अन्न को आपस में बाँटकर खाते हैं और जिनका जल-स्थान समान है। ऋग्वेद में भी परिवार के सदस्यों के संबंध, सद्भाव, दायित्व, मतैक्य एवं सहानुभूति का विवरण इस प्रकार मिलता है—

',संगच्छध्वं संवदध्वं सं वो मनांसि जानताम्।
देवा भागं यथापूर्वे संजानाना उपासते ।।"

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परिवार के मौलिक लक्षण अथर्ववेद में इस प्रकार परिलक्षित होते हैं—

"सहृदयं सामनस्यमपिद्वेषं कृणोमि वः ।
अन्यो अन्यमभिहर्यत वत्सं जातमिवाघ्न्या ।।
अनुव्रतः पितुः पुत्रो मात्ता भवतु संमनाः ।
जाया पत्ये मधुमतीं वाचं वदतु शान्तिवाम् ।।
मा भ्राता भ्रातरं द्विक्षन् मा स्वसारमुत स्वसा ।
समञ्चः सव्रता भूत्वा वाचं वदत भद्रया ।।"

उपर्युक्त लक्षणों विशेषताओं एवं नियमों के पालन के परिणामस्वरूप वैदिक-कालीन परिवार पूर्ण संगठित, सशक्त एवं समृद्ध था। उस समय की पारिवारिक भावना रक्त-संबंधी-परिधि से बाहर निकल कर पृथ्वी पर्यन्त प्राणीमात्र तक प्रसरित थी—"मित्रस्याहं चक्षुषा सर्वाणि भूतानि समीक्षे",—यजुर्वेदः 36/18

परिवार में व्यक्ति अपने मानवोचित गुणों का विकासकर एवं अनुभव जन्य लौकिक नियमों में अपने को बाँधकर अपने जीवन का व्यापक उपयोग करने का प्रारंभ करता है, इसतरह परिवार मानवों के साथ रहने की प्रवृति का परिचायक है। यह प्रवृति उभरकर एवं प्रसरित होकर प्राणीमात्र के साथ मिलजुल कर पृथ्वी पर्यन्त प्राणियों की प्रोन्नति के लिए पुरूषार्थ करती है, जिसका आभास अथर्ववेद में इस प्रकार है—

"उत्तिष्ठत सं नह्यध्वं मित्रा देवजना यूयम् ।।"

परिवार का श्रेष्ठ पुरुष गृहपति होता है, जिसके आचार-व्यवहार से उत्प्रेरित होकर ही परिवार के आचार-व्यवहार का गठन होता है। वैदिक काल में गृहपति कार्य की धुरा सिरपर उठाकर परिवार के सभी सदस्यों के साथ कर्त्तव्य-पथ पर अग्रसर होते थे, जिससे सहयोग एवं सहभागितामूलक भावना का जन्म परिवार में ही हो जाता था—

"ज्यायस्वन्तश्चित्तिनो मा वियौष्ट संराधयन्तः सधुराश्चरणाः ।
अन्यो अन्यस्मै वल्गु वदन्त एतसध्रीचीनान् वः संमनसस्कृणोमि ।।"

परिवार के उपवन में ही व्यक्ति के व्यक्तित्व का प्रारंभिक विकास होता है। ये परिवार बाहर से अलग-अलग दीख पड़ते हैं, किन्तु इन परिवारों में आन्तरिक एक सूत्रता है। इन असंख्य छोटे-छोटे परिवारों के भीतर ही हमारी सभ्यता, संस्कृति, जन-शक्ति एवं सनातन संस्कार सुरक्षित एवं अक्षुण्ण है, जिसकी परम्परा वैदिक काल से ही चली आ रही है।

I.B. 47

इन्द्र का स्वरूप एवं स्वामी दयानन्द

अमरसिंह, कुरुक्षेत्र

वैदिक देवों में इन्द्र सर्वाधिक शक्तिशाली एवं प्रमुख हैं। अकेले ऋग्वेद में

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लगभग एक चौथाई सूक्त इन्द्र की प्रशंसा में कहे गए हैं। इन्द्र शब्द को व्युत्पत्ति विद्वानों ने विभिन्न प्रकार से की है। निरुक्त में जहां बारह प्रकार से इस शब्द को व्युत्पत्ति प्रस्तुत की गई है (इन्द्रः कस्मात् ? इरां दृणाति-इराम् अन्नं व्रीह्यादि दृणाति विदारयति—नि० १०.८.२-१३) कहीं पर आग्रायण एवं उपमन्यु आचार्यों के मत को भी उद्धृत किया है। स्वामी दयानन्द ने सत्यार्थप्रकाश में इन्द्र शब्द को इदि परमैश्वर्ये धातु से रन् प्रत्यय करके सिद्ध किया है—'य इन्दति परमैश्वर्यवान् भवति स इन्द्रः परमेश्वरः'। मैक्डोनल आदि पाश्चात्य विद्वानों ने इन्द्र की व्युत्पत्ति को सन्दिग्ध माना है।

स्वामी जी को दृष्टि से यथासम्भव सभी मंत्रों का व्यावहारिक एवं पारमार्थिक अर्थ ही सम्भव है। ऋग्वेदादिभाष्यभूमिका में इन्द्र-अहल्या तथा इन्द्र-वृत्रासुर आदि अनेक कथाओं में उद्धृत नामों की यौगिक अर्थो मे संगति लगाकर स्पष्ट कर दिया है कि इनमें किसी व्यक्ति विशेष से सम्बन्धित इतिहास नहीं है। प्रत्येक वैदिक शब्द यौगिक है—'तत्र सर्वानि नामाणि आख्यातजानि इति शाकटयनो नैरुक्त-समयश्च (नि० १.२.१)। ये शब्द स्पष्टतः किन्हीं विशेषताओं के द्योतक हैं। इन्द्र अन्तरीक्षिय देव (वायुर्वेन्द्रो वान्तरिक्षस्थानः—नि० ७.५.२) होने के साथ-साथ सभी शक्तियों का अधिष्ठाता तथा परमतत्त्व का सूचक है। अतः इन्द्र मित्र आदि शब्द तभी ईश्वर के वाचक हो सकते है जब उन्हें यौगिक माना जाए।

इन्द्र शब्द के परमेश्वर अथवा भौतिक अर्थ विद्युत् के निर्धारण के सम्बन्ध में स्वामो दयानन्द का कहना है कि प्रकरण और विशेषण के आधार पर ही मुख्यतया अर्थ का निश्चय किया जाना चाहिए। जिस समय सायण की कर्मकाण्डीय वैदिक व्याख्या का सर्वत्र प्राधान्य था तथा पाश्चात्य विद्वानों ने भी जिस पद्धति का अन्धानु-करण किया, उस समय स्वामी दयानन्द ही सम्भवतः प्रथम भारतीय व्याख्याता थे जिन्होंने सायणीय पद्धति को तिलांजलि देकर एकदेववाद की स्थापना की। वैदिक मन्त्र (इन्द्रस्य नु वीर्याणि प्रवोचम्—ऋ० १.३२.१) में सायण एवं पाश्चात्य विद्वान् इन्द्र अहि सघर्ष का वर्णन करते हैं। किन्तु स्वामी दयानन्द के अनुसार यहां इन्द्र शब्द सूर्य का तथा अहि शब्द मेघ का वाचक है। अतः उनकी दृष्टि में 'सूर्य मेघों का छेदन कर पृथ्वी पर जल बरसाता है' अर्थ ही संगत है।

स्वामी जी ने प्रसंगानुकूल इन्द्र शब्द के अनेक अर्थ दर्शाए हैं। कहीं इन्द्र का अर्थ सूर्य अथवा विद्युत् है (ऋ० १.२३.९ ; १.४०.५—शतपथ ब्राह्मण में भी स्पष्ट रूप से विद्युत् को ही इन्द्र कहा है—स्तनयित्नुरेवेन्द्रः (११.६.३.९)) तो कहीं परमेश्वर (ऋ० १.२३.२४), कहीं सेनापति (वहीं १.२९.४), कहीं परम विद्वान् (ऋ० १.२९.६), तथा कहीं पर अग्नि किया है (वहीं १.३०.१)।

इन्द्र को जब युद्ध का नायक कल्पित कर लिया तो उसके वाहनों, आयुधों तथा सेना का वर्णन होना भी अवश्यम्भावी है। इन्द्र के वाहन उसके अश्व हैं :— आ यद्धरी इन्द्र विव्रता वेरा ते वज्रं जरिता बाह्वोर्धात्। (ऋ० १.६३.२)।

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ऐतरेय-ब्राह्मण में ऋक् और साम को ही अश्व कहा गया है :—ऋक्सामे वा इन्द्रस्य हरी २.३.७। इन्द्र के ये अश्व ऋक् एवं साम यज्ञीय रथ को गति प्रदान करते हैं (यज्ञं विमाय कवयो मनीषा ऋक् सामाभ्यां प्ररथं वर्तयन्ति। (ऋ० १०. ११४.६)। इस प्रकार हम देखते हें कि जिन वैदिक प्रसंगों की सायण एवं पाश्चात्य विद्वानों ने ऐतिहासिक एवं रोचक प्रसंगों ये युक्त व्याख्याएं की हैं, उनके पारमार्थिक स्वरूप का स्वयं वेदों एवं ब्राह्मणों में उपलब्ध होने से एकपक्षीय कर्मकाण्डीय व्याख्याओं की निस्सारता लक्षित होती है तथा श्रुति प्रमाणों के आधार पर स्वामी दयानन्द के एकदेववाद का हा समर्थन होता है।

इन्द्रं मित्रं वरुणमग्निमाहुरथो दिव्यःस सुपर्णो गरुत्मान्।
एकं सद् विप्रा बहुधा वदन्त्यग्निं यमं मातरिश्वानमाहुः ॥ (ऋ० १.१६४.४६)

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औपनिषदिक शिक्षा एवं जीवन पथ

सुशव सिंह, मुरादाबाद (उ. प्र.)

तैत्तिरीयोपनिषत् शिक्षोपनिषदपि कथ्यते। उपनिषदि अत्र परापरे इति नामभ्यां विद्ययोः उल्लेखः प्राप्यते। ब्रह्मसम्बन्धिनीविद्या परा तथा लोकसम्बन्धिनी अपरास्ति। जीवनकाले सर्वप्रथमं सत्यभाषणस्य महत्वं निरुपितमस्ति। योगि-पतञ्जलिः योगाङ्गेषु यं विस्तारयन् सत्यस्य चर्चामकरोत्। "सत्यप्रतिष्ठायां क्रियाफलाश्रयत्वम्"। मनुः अपि सत्यात् ऋते कोऽपि धर्मो नास्तीति वदति। उपनिषद्यस्ति—"सत्यमेव जयते"। अत्र सत्येन तात्पर्यं सत्यनिष्ठव्यक्तेरस्ति। केनोपनिषत्प्रश्नोपनिषद्मुण्डकोपनिषद्सु सत्यस्य चर्चास्ति। आचार्यशंकरेण शास्त्रानु-कूलार्थः सत्यनाम्ना व्यवह्रियते। सत्येन सह उपनिषदि धर्मस्यापि चर्चास्ति। अत्र धर्मसत्यौ एकरूपेण मन्येते। अत्र धर्मस्य सम्बन्धः ब्रह्मणि स्नेहकरणेनास्ति। कठोपनिषदि आत्मैव धर्मशब्देन ज्ञायते। वृहदारण्यकोपनिषदि धर्मः समस्तभूतानां मधु कथ्यते। आत्मा अविनाशी तथा अनुच्छेदरुपधर्मयुक्तोस्ति। आत्मज्ञानपरम्परायां धर्मस्य वर्णनं कुर्वता पुत्रं शिष्यादीन् वा धर्मविषये कथ्यते यत् धर्मयुक्त-हिंसारहित-जीवनमेव श्रेष्ठमस्ति। अस्य फलं ब्रह्मलोकस्य प्राप्तिरस्ति। औपनिषदिक-शिक्षायां स्वाध्यायं प्रति सावधानीकरणस्य आदेशः अस्ति। उपनिषत्कालस्य शिष्यः शिक्षया सह धनोपार्जनमपि करोति स्म। तत्र दानस्य अपि विशेषमहत्त्वमस्ति। उपनिषत्सु कुशलस्य उल्लेखः प्राप्यते। योगशास्त्रे "योगः कर्मसु कौशलम्" (गीता) तथा उपनिषदि "कुशलात् न प्रमदितव्यम्"। कथ्यते। कुशलस्य तात्पपर्यमत्र उपनिषदः इदमेव प्रतीयते यत् जीवने कुशतीक्ष्णतामिव प्रतिवन्धकवस्तूनि निवारयन् उपादेयमात्रस्य ग्रहणकरणमस्ति। कठोपनिषदि मूंजात् इषीकायाः पृथक्करणमिव स्थूल-शरीरात् आत्मनः पृथक्करणे कुशलशब्दस्य प्रयोगोस्ति। मुण्डकोपनिषदः पर्यावरणात्

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स्वं दूरीकुर्वन् अक्षरब्रह्मणः ज्ञानप्राप्तकरणं कुशलसम्बन्धिनीशिक्षास्ति। ऋग्वेदस्य विद्या अपरा एवं आत्मबोधकस्य विद्या च परा कथ्येते। साधकेभ्यः अपराविद्यायाः अध्ययनं स्वाध्यायः कथ्यते। स्वाध्यायस्य तात्पर्यः इत्थं वर्णयति पाणिनिः। —"स्वमज्ञाति धनाख्यायाम्।" अनेन सूत्रेण स्वस्य शब्दस्य अर्थः आत्मास्ति। अतः स्वाध्यायस्य अर्थः "स्वस्य आत्मनः अध्ययनं स्वाध्यायः।" इति कथनमुचितं भविष्यति। शास्त्राणां गुरुमुखात् श्रवणं कृत्वा जिज्ञासुभ्यः व्याख्याकरणं प्रवचनमस्ति। औपनिषदिकशिक्षा स्त्रीपुरुषशूद्रेभ्य तुल्यास्ति।

जीवनं केन गतिविधिना अग्रसरं कुर्यात् इति सदैव विचारणीय विषयीऽस्ति। एकादशोपनिषत्सु सर्वप्रथमं ईशावास्योपनिषदस्ति। तत्र जीवनविषये अस्ति यत्—"कुर्वन्नेवेह कर्म्माणि जिजीविषेच्छतं समाः।" वियोगः दुःखस्य कारणमस्ति। अतः स्त्रीपुत्रादीनि स्त्रीपुत्रादी न मत्वा आत्मैव स्वीकरणमुचितमस्ति। अत्र उपनिषत्कारः सूर्याराधनं जीवनस्य यथार्थज्ञानप्राप्तिः तथा स्वयं सूर्यपुरुषरुपं कथयति। जीवने सत्यस्य अत्यधिकं महत्वमस्ति। तथा सत्येन वाण्याः सिद्धिः एवं आत्मबलस्य विकासः स्वीक्रियेते। उपनिषदः जीवनदर्शनम् अतिथिसत्कारं प्रति तथा पितरौ प्रति कर्त्तव्य-निष्ठं महत्वपूर्णं स्वीकरोति। जीवनपथे भोगान् प्रति रागः उचितः न कथ्यते। ज्ञानप्राप्तिः एव वरणीयास्ति। एकाग्रचित्तेन स्वस्मिन् आत्मरुपभवनेन जनः आत्मनः अभिन्नः भवति। आत्मा सर्वत्र अस्ति। आत्मानं विना किमपि न अस्ति। इयं धारणा लक्ष्यप्राप्तिः कथ्येत। शान्तिप्राप्त्यै उपनिषत्सु देवीदेवतादर्शनानां स्थानं न अस्ति। अपितु स्वस्मिन् शरीरे निहितबुद्धया स्थितात्मदर्शननमेव एकमात्रोपायः अस्ति। आसु सम्भोगः आनन्दरुपेण कथ्यते। प्रश्नोपनिषदि सन्तानोत्पत्तिः प्रजा-पतिव्रतरुपेण कथ्यते। जीवनं अग्निसेवया अर्थात् यज्ञादिभिः सम्पन्नकरणस्य आदेशः अस्ति। अन्धानुसरणस्य निषेधोऽस्ति। सत्यभाषणादीनि व्रतानि कथ्यन्ते। जीवने व्यवहारिकदृष्ट्या मानवः मृदुभाषी भवेत्। जीवने यशोधनकामनानामपि चर्चास्ति। अनेन वयं वक्तुं शक्नुमः यत् यत्र उपनिषदः इन्द्रियसंयमात्मचिन्तादीनां चचां कुर्वन्ति तत्र भौतिकवस्तूनां चर्चामपि कुर्वन्ति। तथा जीवनं व्यवहारिकरुपेण व्यवस्थितं कुर्वन्ति।

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उपनिषद् तथा अध्यात्म विद्या

श्रीमती सुशव सिंह, मुरादाबाद

उपनिषदों में अध्यात्म विद्या की चर्चा है। विद्या विद् एवं विदलृ आदि धातुओं से निर्वाचित शब्द है। उपनिषदों में विद्या, अविद्या नाम से दो प्रकार की विद्याओं का वर्णन किया गया है। विद्या से अध्यात्म विद्या को ही ग्रहण करना चाहिये। क्योंकि यह समस्त विद्याओं त्रयीविद्या, मधुमती, ब्रह्मविद्या, प्राणविद्या आदि में श्रेष्ठ मानी जाती है। मार्कण्डेय पुराण में—"हे देवी! समस्त विद्याएं तेरे ही प्रभेद हैं।" कहा गया है। परन्तु विभिन्न विद्याओं में गीतोपनिषत् के अनुसार अध्यात्म विद्या ही

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श्रेष्ठ है। अध्यात्म विद्या वह विद्या है जो हमे आत्मा के समीप ले जाती है। इसको इस प्रकार से भी कहा जा सकता है कि जब सदैव रहने वाली आत्मा को बुद्धि, स्वयं के सात्विक गुण से जानने का प्रयास करती है तो इस प्रयास को विद्या कहा जाता है। तथा अध्यात्म वह अवस्था है जब आत्मा सात्विक बुद्धि में स्थित हो जाता है। अध्यात्म विद्या आस्तिक जगत् की श्रेष्ठतम उपलब्धि है। अविद्या से तात्पर्य विद्या का अभाव नहीं है। अविद्या कर्मकाण्ड प्रधान लौकिक विद्या को कहा जाता है। वस्तुतः अविद्या पूर्वक ही विद्या को प्राप्ति के अत्तेन कहा जाता है। जो लोग कर्मप्रधान अविद्या को त्यागकर विद्या में अग्रसर होने का अहंकार करते हैं उनके अपरिपक्व ज्ञान से पतन ही होता है। अविद्या का फल स्वर्गलोक की प्राप्ति तथा क्षीण पुण्य हो जाने पर उत्तम माता-पिता के सम्पर्क से जन्म लाभादि है। विद्या का फल देवलोक की प्राप्ति क्रमशः उत्थानपूर्वक मोक्षकहा गया है।

उपनिषद् अध्यात्म विद्या के मूल स्रोत हैं। कठोपनिषद् ऐतिहासिक दृष्टि से प्रथम परिचय का स्रोत है। इसमें अध्यात्म विद्या का उपदेष्टा आचार्य यम है। इस उपनिषद् में अध्यात्म विद्या को अत्यन्त गोपनीय माना है। प्रश्नोपनिषद् अथर्ववेद से सम्बद्ध है। इस उपनिषद् में आत्मा को प्राणरुप वताया गया है। तथा तप द्वारा अध्यात्म विद्या की प्राप्ति को सम्भ बताया गया है। श्वेताश्वेतर का ऋषि कहता है कि–"यदा चर्मवदाकाशं वेष्टयिष्यन्ति मानवाः तदा देवमतिज्ञाय दुःखस्यान्तो भविष्यति।" अर्थात् जैसे आकाश को चमड़े की भांति लपेटना असम्भव है उसी प्रकार आत्मा को जाने विना दुःखो से वच सकना असम्भव है। अथर्ववेद के मुण्डकोपनिषद् में अध्यात्म विद्या का उपदेश ब्रह्मा ने अपने ज्येष्ठ पुत्र अथर्वा के लिये किया था का वर्णन है। माण्डूक्योपनिषद् अध्यात्म विद्या को अक्षर रुप से साधना की दृष्टि से स्वीकार करता है। तैत्तिरीयोपनिषद् में प्राण को ही प्रत्यक्ष ब्रह्म माना हैं। अध्यात्म विद्या तत्व विद्या को जानने से ही समझ में आती है। तत्वविद्या का महत्व ऐतरेयोपनिषद् में प्रस्तुत किया गया है। अव्याकृत आत्मा व्याकृत से पूर्व थी। आत्मा के अतिरिक्त कुछ भी नहीं था। छोन्दोग्योपनिषद् अध्यात्म विद्या का क्रमबद्ध रुप से इतिहास प्रस्तुत करता है। अध्यात्म विद्या को यहां द्वेषशून्य विद्या बताया गया है।

इस प्रकार समस्त उपलब्ध उपनिषद् येन केन प्रकातेण अध्यात्म विद्या को चर्चा करते हैं तथा मनुष्य को आत्मा के समीप ले जाने का मार्गदर्शन करते हैं।

I.B. 50

ऋषि वसिष्ठ का सामाजिक दृष्टिकोण—ऋक्संहिता के आधार पर

शशि तियारी, नई दिल्ली

ऋक्संहिता के सम्पूर्ण सातवें मण्डल और नवें एवम् दसवें मण्डल के कुछ सूक्त

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या मन्त्रों के ऋषि वसिष्ठ हैं। वसिष्ठदृष्ट सूक्तों को एक महत्ता यह है कि इनसे तत्कालीन इतिहास, भूगोल और समाज पर जितना प्रकाश पड़ता है, उतना दूसरे किसी भी ऋषि के सूक्तों से नहीं पड़ता है। ऋग्वैदिक काल के महान् व्यक्तित्व 'वसिष्ठ' ने केवल तत्कालीन धार्मिक चिन्तन और ऐतिहासिक घटनाक्रम में ही विशेष योगदान नहीं दिया था, अपितु उन्होंने तो सामाजिक दिशानिर्धारण में भी महत्वपूर्ण भूमिका निभाई थी। ऋचाओं में गृह, पुत्र, स्त्री, नेता, राजा व राष्ट्र विषयक अपने जिन विचारों को उन्होंने यत्र-तत्र व्यक्त किया है, उनमें से कुछ विचार तो ऋक्संहिता में उनके मौलिक विचार ही प्रतीत होते हैं ; यथा—औरस पुत्र 'नित्य तनय' (७।१।२१) है, तो औरस से भिन्न पुत्र है—'अन्य जात' (७।४।७) और 'अन्योदर्य' (७।४।८), जो पुत्ररूप में ग्रहण करने योग्य नहीं हैं। उनके विचार में घर सुन्दर-सुदृढ़ (७।८६।१), निजी (७।१।११), और सन्तानयुक्त (७।१।११, १२) होना चाहिए। उन्होंने स्त्री का सर्वाधिक महत्व मातारूप (७।२०।५) में माना है, और उसको स्वतन्त्रता का समर्थन (७।५५।८) किया है। वसिष्ठ भी दृष्टि में शिक्षा, ज्ञान, स्वास्थ्य, दीर्घजीवन, धन, पशु, पुरुषार्थ, देवों की सुमति इत्यादि समाज की समृद्धि के आधार हैं, तो 'संघटना' उसकी उन्नति और प्रगति का आधार। वसिष्ठ ने समाज के वाधक तत्त्वों के रूप में अज्ञान, दरिद्रता, पाप, रोग, राक्षस और कामीजन का उल्लेख किया है। उन्होने सामाजिक नैतिकता पर वल दिया है और अनैतिक आचरण की निन्दा की है।

I.B. 51

अथर्ववेद में मनोविज्ञान

कैलाश नाथ तिवारी, कानपुर

मनो विज्ञान का प्रमुख आधार मन है। अथर्ववेद में इस आधिभौतिक शरीर में अन्तःकरण एवं उसकी विविध वृत्तियों का विश्लेषण करते हुए मन की स्थिति पर प्रकाश डाला गया है।

पाप एवं पुण्य कर्मो आदि में मनुष्य की जन्मजात नैसर्गिक प्रवृत्ति सिद्ध करते हुए हर्ष' आश्चर्य, आनन्द, हँसी, नृत्य, काम, क्रोध, ईर्ष्या, द्वेष, शोक तथा मोह आदि विविध मानसिक संवेगों का सूक्ष्म विवेचन किया गया है।

अथर्व वेद में मनोविज्ञान के प्रयोगात्मक पक्ष पर भी पर्याप्त प्रकाश डाला गया है। प्रायोगिक विवेचना को तीन भागों में वर्गीकृत कर सकते हैं :—

(1) संकल्प या आवेश—स्वतः ही अपने मन की संकल्प-विकल्पात्मक वृत्तियों से असद्वृत्तियों का त्याग एवं सद्वृत्तियों कें ग्रहण का संकेत है।

(2) संवशीकरण एवं अभिचार :—किसी दूसरे व्यक्ति द्वारा आधि भौतिक विधि से दूसरे के मन को वश में करके अभीष्ट प्रेरणा करना तथा दूसरे के मन को

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प्रभावित करने वालो मोहन, आकर्षण एवं उच्चाटन आदि । अभिचारों या विघटन कारी प्रयोगों का भी वर्णन है ।

(3) चिकित्सा :—पिशाच, गन्धर्व, देवता तथा राक्षस आदि जन्य उन्मादों को वैज्ञानिक दृष्टिकोण से मनोरोग सिद्ध करते हुए उसकी आधि भौतिक विधि से मन-श्चिकित्सा करने का उल्लेख है ।

उपर्युक्त तथ्य यह सिद्ध करते हैं कि अथर्व वेद में मनोविज्ञान का सुस्पष्ट एवं विश्लेषणात्मक वर्णन है । व्यवहारिक क्षेत्र में इसका प्रयोग मनश्चिकित्सा में मिलता है । जो अथर्व वैदिक युग में इसके वैज्ञानिक स्वरूप की विशिष्ट उपलब्धि मानी जा सकती है ।

I.B. 52

वैदिक बाङ्मय में वाक् और मन

बनारसी त्रिपाठी, गोरखपुर

ब्रह्म की समूची सृष्टि वाक् सृष्टि है, उसका विस्तार वाक् का विस्तार है और उसका विसर्जन वाक् का विसर्जन है । वाक् अपने को ही द्विधा विभक्त कर मन से प्रजनन में समर्थ होती है । वाक् और मन का मियुनीभवन ही सृष्टि है । वाक् और मन ही नाम-रूप हैं । इन्हीं दोनों सायुज्य से यज्ञ पुरा होता है । कुछ संदर्भो में वाक् और मन एक ही शक्ति के दो रूप बताये गये हैं । अधिकांश स्थलों पर वाक् निरुक्त होती हुई भी रहस्यमयी बनी रहती है । मन उसी का अनिरुक्त रूप है । वाक् मन के संदर्भो मे वागर्थ या शिव-शक्ति की साधना का सूत्र भी खोजा जा सकता है ।

I.B. 53

ऋग्वेद में सूक्ष्म स्थूल भूत, सूर्य व पृथ्वी की उत्पत्ति का विज्ञान

विष्णुकान्त वर्मा, बिलासपुर (म. प्र.)

इस लेख में ऋग्वेद की सृष्टि विज्ञान को प्रकाश में लाया गया है । मूल प्रकृति से पदार्थो की सूक्ष्म अवस्थाओं की उत्पत्ति व क्रमागत विकाश होते हुए स्थूल जगत की उत्पत्ति कैसे हुई तथा नक्षत्रों और ग्रहों की उत्पत्ति कैसे हुई इसका रोचक विवरण ऋग्वेद मंडल 10 सूक्त 72 में उपलब्ध है । सूक्त के पूर्वार्ध भाग में सूर्य के माध्यम से नक्षत्रों की उत्पत्ति का तथा पृथ्वी के माध्यम से ग्रहों की उत्पत्ति का विज्ञान है ।

मूल प्रकृति से दृश्य जगत के रूप में विकास कुछ चरणों में होता है । इन दोनों चरम स्थितियों के मध्य जो प्रमुख अबस्थाएँ उद्भूत हो इन्हें कड़ी रूप से जोड़ती हैं उनका विवरण सूक्त के उत्तरार्ध भाग में आया है । यह ध्यान देने योग्य है कि ऋग्वेद का विवरण विज्ञान के निर्धारित मत से आश्चर्यजनक अनुरूपता रखता है ।

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1. पृथ्वी व सूर्य की उत्पत्ति का विज्ञान, सूक्त की 5 वीं ऋचा में कहा गया है कि पृथ्वी की उत्पत्ति सूर्य से हुई :

(यत्) जब (देवाः) आकाशीय पिण्ड (अदः सलिले) प्रारंभिक द्रव्य से पुष्ट हो (सु) उत्कृष्ट प्रकार से (सं.) एक जैसे ही (अप् आयत्) उभर कर ऊपर आये तब वहां नाचती हुई सी आपकी वेगवान पृथ्वी (पूर्व मन्त्रानुवृत्ति से) सूर्य से पृथक् होकर स्थित हुई।

उसी अनुरूपता से गैलेक्सियों में नक्षत्रों से ग्रहों की उत्पत्ति हुई। सूर्य की उत्पत्ति के संबंध में छटवीं ऋचा में कहा गया है :—

भ्रूण पिण्ड गति करते हुए (अटः) सूक्ष्मतत्व को अपने में समाहित करते हुए (यतयः) क्रमशः आकार की वृद्धि करते हुए (यथा) जैसे (भुवनानि) लोकों के रूप में (अपन्वित) पुष्ट हूए उसी प्रकार (अत्र) यहां (समुद्रे) सूक्ष्म भूतों के विस्तार में से (गूढ़म्) सूक्ष्म होनेसे छिपे हुए भ्रूण (सूर्यम्) सूर्य पिण्ड को (आ) स्वाभाविक प्रक्रिया से (अजभर्तन) धारण किया गया।

The scientific theory behind this description can be put as follows :—The rolling cosmic mass forms a small compact body which coalescing with more mass in the course of its motion through matter ultimately develops into a star.

2. प्रकृति की अवस्थाओं की उत्पत्ति का विज्ञान—ऋग्वेद की अदिति मूल भौतिक सत्ता की द्योतक है। अदिति के पुत्रों की उत्पत्ति के रूपक से तीन भिन्न भिन्न चरणों में प्रकृति की तीन अवस्थाओं की उत्पत्ति का विज्ञान है। ये तीन अवस्थाएं पदार्थ की प्रारंभिक, अन्तरिम एवं अन्तिम अवस्थायें हैं। ये क्रमशः विज्ञान की प्लाज्मा अवस्था, परमाणु अवस्था तथा अन्तिम दृश्य जगत अवस्था की द्योतक है।

ऋचोक्त मार्ताण्डम् (महासूर्य) विज्ञान के सुपरनोभा (big bang) का द्योतक है। उस समय ऋचा में आठ देवों की उत्पत्ति कही गयी है। जो विज्ञान की अष्ट वर्गी कण प्रतिकण समुच्चय (जो प्लाज्मा कहा जाता है) का द्योतक है।

जब (ऋचोक्त मार्ताण्डम्) आदिकाल में उद्भूत हुआ प्राथमिक महापिण्ड (परा) दूर तक (आस्यत् धातु अस्=फैकना लङ्. ल.) फैका गया अर्थात् महाग्निकांड (बिग बेंग) के अनन्तर द्रव्य मंडल का पर्याप्त विस्तार हो चुका तब (सप्तभिः देवान्) सात देवों द्वारा (उप) स्थिति की सन्निकटता से (प्र ऐत) प्रकर्षरूप से आगमन हुआ।

ऋग्वेद की यह स्थिति विज्ञान की परमाणु उत्पत्ति की स्थिति से मेल खाती है। और ऋग्वेद प्रोक्त सात देव विज्ञान के सप्तवर्गी परमाणु (according to Mendeleeff periodic table) है। ऋचा (मंडल 1, सूक्त 164) 36 वीं में स्पष्ट रूप से इस अवस्था को सप्त अर्ध गर्भाः कहा गया है। अर्ध गर्भः का अर्थ अपरिपक्व या

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भ्रूणावस्था है जो विज्ञान कें विचार के अनुरूप है। विज्ञान में परमाणु अवस्था को अन्तरिम या भ्रूणावस्था (nascent state) ही कहा गया है। इस प्रकार ऋग्वेद के सप्त अर्ध गर्भा: विज्ञान की सप्तवर्गी परमाणु अवस्था के द्योतक है ।।

I.B. 54

VĀSTOṢPATI IN THE VEDAS

D. G. Vedia, AHMEDABAD

Vāstoṣpati is the Lord of homestead, while Kṣetrapati is the Lord of farming Land. Both the deities are highly worshipped even today. There are some hymns pertaining to Vāstospati in the Ṛgveda and particularly in the Atharvaveda. In the Atharvaveda such hymns are known as Vāstoṣpatiyāṇi i.e. a group of hymns pertaining to the Lord of homestead. The study of these hymns throws light on the building construction, Vāstuśāntividhāna and ritual of entering the newly constructed house.

I.B. 55

VIṢAHĀRIṆĪ UPANIṢAD

D. G. Vedia, AHMEDABAD

The hymn (Rv. X. 191) is known as Viṣaharini-upanisad. The hymn is a spell or charm said to have been recited by the sage Agastya who suspected that he had been poisoned. Its silent repetition is said to be an effectual antidote against all venom of reptiles, insects, scorpions, roots of anti artificial poisons. Griffith left the several passages of the hymn in their original obscurity as he was not satisfied with the interpretations given by Sāyaṇa.

The deities of this hymn are water, grass and the Sun. The hymn is known as 'Kankatona sùkta', as it starts with the words' Kankatona' etc. The sixteen Ṛks of this hymn are instructive one with no superstitions associated with it. The hymn seems to be instructive of the remedies for poison.

Agastya enumerated the various types of poisonous creatures. The sage praised the drug or antidote as destructive of poisonous creatures.

In this paper it is shown that the words denoting antidotes should be interpreted in the light of the respective deities. It is also shown how scholars like Sāyaṇa, Jayadev Sharma, Pt. Satavalekar, Griffith, Ludwig, Grassman etc. differed and sometimes misguided in interpreting IYATTIKA SAKUNTIKA (v. 11) ? TRIH SAPTAH

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VISPULINGAKAH (v. 12), TRIH SAPTAH MAYURYAH (v. 14) and KUSUMBHAH (v. 15, 16). It is opined that all these terms should be interpreted in accordance with the respective deities and not otherwise.

I.B. 56

VEDIC DEITIES IN PĀṆINI

Yajan Veer, ROHTAK

Pāṇini is known as the greatest linguist of the world. And he records all the linguistic pecularities in his monumental work Aṣṭādhyāyī which were going on in those days. On the other hand he records the following Vedic deities both singly and in pairs in his Aṣṭādhyāyī, while describing the linguistic data :—

Sūrya, cf. (Aṣṭādhyāyī of Pāṇini = AP. III. 1.114).
Vṛṣākapī Agni, cf. (AP. IV. 1.37).
Śukra, cf. (AP. IV. 2.26).
Apānapāt, *Apāmnapāt*, cf. (AP. IV. 2.27).
Mahendra, cf. (AP. IV. 2.29).
Soma, cf. (AP. IV. 2.304).
Vāyu, *Ṛtu*, *Pitṛ*, *Uṣasaḥ*, cf. (AP. IV. 2.31).
Dyāvā, *Pṛthivī*, *Śunāsīra*, *Marutvān*, *Agnisoma*, *Vāstoṣpati*, *Gṛhamedhā*. cf. (AP. IV. 2.32). *Agni*, cf. (AP. IV. 2.33).
Nāsatyā, cf. (AP. VI. 3.75).
Tvaṣṭā. cf. (AP. VI. 4.11).
Pūṣā, *Aryamā*, cf. (AP. VI. 4.12) etc.

It is worth noting that on Kasyet (AP. IV. 2.25) Patañjali refers a symbolical name of *Ka*. According to Patañijali *Ka* is not a pronoun, but the proper name of a Deity (cf. Saṁjñā Caiṣā tatrabhavataḥ). Therefore, the dative case of *Ka* would be *Kāya*, (oblation Sacred to *Ka*), not *Kasmai*.

A long list of Pairs of Deities, cf. (AP. VI. 2.141) is also found in the Aṣṭādhyāyī, e.g. *Agni* & *Varuṇa*, cf. (AP. VI. 3.27), *Agni* & *Soma* cf. (AP. IV. 2.32, VI. 3.29, 30), *Ūṣā* & *Sūryā*, cf. (VI. 3.31). The twin agricultural Deities *Śunāsīra* and other combination with *Rudra* & *Pūṣā* are also available at AP. VI. 2.142. Moreover, *Manthin*, a soma-vessel is referred in the context of twin Deities cf. (AP. VI. 2.142).

Pāṇini mentions the older Goddesses female Deities *Indrāṇī*, *Varuṇānī*, cf. (AP. VI. 1.49). *Agnāyī*, *Vṛśākapāyī*, cf. (AP. IV. 1.37).

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It is interesting to note that Pāṇini always mentions *Pṛthivī* as a pair with *Dyaus & Uṣas*, cf. (AP. IV. 2.31) and oblations were offered as an independent deity.

All it shows that the worship of various Vedic Deities with oblations and performance of appropriate rituals by different classes of priests were going on while Pāṇini was compiling his Aṣṭādhyāyī. Most probably, these were mentioned in connection with the sacrifice (Yajñā). And the officiating priests were given, payments for their service, cf. (AP. V. 1.69 & V. 1.95) respectively. At the time of Pāṇini special oblations were offered to the Vedic Deities.

I.B. 57

VEDIC EDUCATION IN MODERN PERSPECTIVE

Jyesht Verman, BOMBAY

The culture of a nation, the civilization of a country, is the product of its system of education. Indian's priceless heritage was the outcome of her excellent educational activities. It is very interesting to note that till 1800 A.D. there were no schools for ordinary citizens in London. But in India we had beautiful system of education which was a benevolent and venerable system and which had withstood the shock of revolutions. The Beautiful Tree was the name given by Mahatma Gandhi to this system of education that prevailed in India before the British introduced their own. It was a need-based, inexpensive and secular system tailored to meet the local requirements. Upto the 18th century the percentage of literacy in the population of India was higher than that of any European country. Mahatma Gandhi had said before an audience in London in 1931 that this beautiful tree perished under the British and that the Indians were more illiterate after a hundred years of British rule than they were before.

This system of education passed through several stages, from the Vedic age, much before it fell in to bad days during the last few centuries. This paper deals with briefly, on the peculiarities of the system and its relevance to day.

I.B. 58

PHILOSOPHIC PERCEPTIONS OF THE ṚGVEDIC SEERS

M. R. Yadav

Philosophy is always found merged within the way of life of the people. When it is sought in the literature, it comes to light. The

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Ṛgvedic seers expressed in the hymns all that what they preceived or visioned. Hence, a minute study of the Ṛgvedic text especially the Saṃhitā reveals the fact that the roots of many philophical systems can be traced out there in the texture of the Rigveda. The vision of the ancient India is not perfectly known to the world despite the fact that the scholars have made an extensive as well as intensive research in this direction. An endeavour to highlight that is a mamoth task. The present article will contribute a lot towards this noble goal.

Importance and significance of the Ṛgveda is hidden for none. Growth and development of religion can be vividly seen through the text of the Ṛgveda. Kaegi thus expressed his views, "The whole significance of the Ṛgveda in reference to the general history of religion, as has repeatedly been pointed out in modern times, rests upon this, that it presents to us the development of religious conceptions from the earliest beginnings to the deepest apprehension of the godhead and its relation to man."

The whole of the Ṛgveda primarily abounds in worship of natural forces on earth, in the atmosphere and in the heaven. This is an evident proof of the fact that the Rigvedic seers had an inseparable affinity with nature which in its many forms excited the vision of the Vedic seers. The main objects of every prayer to deities are food, cattle, riches and descendants. This indicates clearly that the materialistic pleasure of gains were never denied by the seers. But they had in vision somewhat more beyond this desire.

The present study will deal with seers' vision pertaining to the nature of deities they worshipped, the process of creation of the universe, doctrine of Ātman and transmigration.

Mythological study of Ṛgveda reveals the fact that there prevails polytheism wherein monotheism also exists in the form of exaggerated description of deities. All the same, Macdonell cites many reasons leading to an appearance of henotheism in the hymns of Ṛgveda. Somewhere, Prajāpati, emerges out as the highest and the greatest god, and somewhere Viśvakarmā holds the position of all creator.

As regards the theory and process of creation of the universe twofold description is available in Ṛgveda. One, the heaven and earth are said to be made out of Brahma, the wood and the trees as well. Puruṣa, Viśvakarmā, Hiraṇyagarbha or Prajāpati are the various names quoted for the creator of the universe. Second, the universe is the result of the natural process wherein the existent is said to have sprung from the non-existent. Mind, which is neither the non-existent

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nor the existent is said to be there in the beginning of this universe. This mind wished to have a body for its solid manifestation and become consistent through austerity. The wellknown hymn of man tells us that the gods are agents and the world is created out of the body of a primeval giant, the Puruṣa. This is spreading over beyond the earth, while covering it, with its thousand heads and thousand feet.

The word Ṛta (ऋत) is in indication of the seers' vision of a cosmic order or law prevailing in nature. This may be the first germ which developed into the law of Karma.

Three hymns addressed to Yama show that the seers have the vision of the another world, where the dead goes, and which is infested with all material joys. There is Yama, the king of the dead, drinking some with the gods.

The seers preceived that the soul could be separated from the body and it would exist after death. In Ṛgveda, the soul of the man is invited to come back to him from the trees, the sky, the sun etc.

Thus, the philosophic perceptions of the Ṛgveda seers are the beginning of philosophical speculations which helped the whole system of Indian philosophy and religion grow in its different offshoots.

I.B. 59

"AJA EKAPĀD IN RETROSPECT"

The Veda informs us about the deification of the phenomena of nature along with men, animals and inanimate things. These deified beings of the Veda are generally categorised into three groups viz., celestial gods, terrestrial gods and atmospheric gods. Like Indra, Maruts, Rudra etc., Aja Ekapād is included into the group of atmospheric gods. According to various scholars Aja Ekapād represents 'a genius of the storm, a solar deity, a kind of Agni, lightning alluding to the agile swiftness of the goat, the goat who goes alone etc.

The concept undergoes change in subsequent ages, Aja Ekapād, 'who has one foot or who protects or drinks with one foot', receives a libation in the domestic ritual. In the Epics and Purāṇas He is accepted as one of the names of the eleven Rudras and as an epithet of Śiva. In later art and sculpture he is represented as a deity having one foot and is duly adored in various sanctums. The purpose of this short survey is to show the gradual development of the concept leading to a fulfledged deity of the Śiva pantheon.

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I.B. 60

"THE ATHARVANS IN THE RGVEDA AND ATHARVA VEDA"

The Atharvans are too well known to be introduced with. They are accepted as the composers of the Atharvaveda. Due to certain social stigma, probably it could not attain its rightful position among the galaxy of the Vedic texts. But in later stages of development it could retrieve its desired position and honour. Though not properly recognised in the Ṛgveda, in the Atharveda they have reigned supreme.

As the very name points out they are well known as fire priests along with the Bhṛgus and Aṅgirases. And their status and position in different fire sacrifices were well recognised. The mysterious birth of Atharvan and his intimate relation with Fire can very well be traced from the various Vedic texts.

Besides the Atharvan, when the term is used in the plural, it denotes the members of the family of priests. An humble attempt is made in the present paper to highlight the Atharvan and Atharvans as they are depicted in the vedic texts.

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II—1

CONCEPT OF 'EVIL' IN INDO-IRANIAN MYTHOLOGY

Vinodbhai Paranand Mehta, CALCUTTA

Term-Evil—अनिष्टतच्च

Miserable experinces of humane society. Natural Calamity, Physical and mental ailments, sufferings and beyond humane reach. Premitive and aboriginal society, their experience of evil and possible explanations.

Concept of Evil in Zorostrian Faith

Synonyms of the term evil in Gatha text, Avesta and in other later Zorostrian scriptures. Ideology of two manyu (spenta and Angra) concept of eternal conflict between good and evil. Divine forces like Ahur Mazda, Zoroster and Ameshapands V/S. evil-forces, Dhalla's views.

Idea of Evil in Vedic Literature

Various words used for different shades of meanings like problem of sin, physical suffering and mental tortures, natural calamity and causeless unhappiness of man. Vedic solutions like, sacrifice, meditation and last but never least acceptance of evil in humane life as an eternal reality. Idea of helplessness and concept of compromise.

Problem of sin and evil in latter Indo (Aryan) and Iranian mythology.

It's effect on social customs and religious activity. Aryan view—evil as an unavoidable suffering of human being. Theory of compromise in later Buddhist and non-Vedic ideology for evil. Zorostrian ideology of evil an eternal conflict, participation of man in the conflict but only on the side of good. That is spentomanyu.

Future hope of Indo-Iranian people.

II—2

KARTIR : A NAME OR A TITLE ?

H. K. Mirza

Kartir is mentioned in the Sasanian inscriptions. There is a controversy as to whether *kartīr,* occuring in the inscriptions is a personal name or a title.

The word *kartīr* is a phonetic variant of *kartār* "doer, an author". An attempt has been made to show that it is a title, and parallel Pahlavi texts indicate that it is used in a special sense of *dēn-bōrtār* "upholder of the religion"—a very befitting title indeed ;

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II—3

ASPECT OF DAENA WITH SPECIAL REFERENCE TO AVESTA

Ashok Kumar Mukherjee

There is no denying the fact that Zoroastrians always speak of the Avesta as the foundation and authoritative support of their religion. The whole Avesta consists of many gems, viz. the organisation of the Universe, the path of Mazdyasnism, progress and evolution, faith, mantras, prayers, bliss that every cultured heart longs for the righteous mind, the holy war, love and mercy.

The religion which the great reformer and the earliest spiritual world-Teacher, Holy Zarathustra, proclaimed to mankind is termed 'Daena'. The term 'Daena' is used in the Gathas for the religion, as well as for conscience. The root 'di' from which the word 'Daena' is derived is identical with the Sanskrit root 'dhi' from which the word 'Dhyana' (meditation) and 'dhī' (conscience) are derived. So 'Daena' is fundamentally the inner spiritual faculty—the inner spiritual eye—for seeing what is right and what is wrong.

'Daena' subjectively is conscience, the inner spiritual eye for seeing what is wrong and what is right. The inner spiritual law of right and conduct and objectively is dharma or religion—the external manifestation of the inner law of right conduct conscience. 'Daena' is what was seen by the prophet through the spiritual eye-conscience—after achieving communion with the divine mind (Vohumaho) and listened, as the divine revelation of truth through the spiritual ear (Sraosha) and was proclaimed to mankind as the revealed principles of mortality—Daena or religion for guiding them on the right path.

It is necessary that men should study the principles of morality revealed to perfect seers of truth (Saoshyants) for helping them to see the right path of attaining the goal of life, until they become themselves perfect seers of truth. The right conscience could be attained through perfect adherence to truth. That is by acting in perfect conformity with the principles of right and truth (Asha), we attain the highest standard of righteousness—the best conscience—the divine conscience of our higher spiritual self, which is perfectly harmonizing with our divine nature—truth, righteousness and justice.

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III.A. 1

प्रकरणका उद्भव और विकास

पंकज अग्रवाल, अयोध्या

प्रकरण शब्द 'प्र' उपसर्ग पूर्वक 'कृ' धातु से ल्युट प्रत्यय लगने से निष्पन्न होता है। जिसका अर्थ है—प्रकृष्ट रुप से करना। नाट्यदर्पणकार कहते हैं प्रकर्ष रुप मे जिसकी रचना की जाये या जिसकी कल्पना की जाये, जिसमें व्यस्त और समस्त रुप से नेता, फल, और वस्तु का समायोजन किया जाये, उसी को प्रकरण कहते हैं।

नाटक और रुपक का भेदक तत्त्व कथावस्तु है। नाटक और प्रकरण में नायक का स्वरुप ही भेद उत्पन्न करता है। प्रकरण का नायक प्रशान्त होता है। प्रकरण की कथावस्तु लोक पर आधारित और कवि कल्पित, नायक, अमात्य, विप्र, अथवा वणिक् में से कोई एक धर्म अर्थ, और काम में संलग्न होना चाहिए। सन्धि, प्रवेशक और रस आदि नाटक के समान होते हैं। इसमें कुल स्त्री अथवा गणिका दो प्रकार की नायिकायें होती हैं। किसी में दोनों प्रकार की नायिकायें होती हैं। उदाहरणार्थ—'मृच्छकटिकम्'। शुद्ध और संकीर्ण रुप से प्रकरण के दो प्रकार किये जा सकते हें। कुलजा अथवा वेश्या में से किसी एक नायिका के होने पर शुद्ध प्रकरण और दोनों के एक साथ होने पर संकीर्ण प्रकरण होता है।

आचार्य भरत ने नाटक और प्रकरण इन दो रुपकों को 'सर्ववृत्ति निष्पन्न' तथा 'नानाबन्धसमाश्रित' कहा है। उन्होंने दस रुपकों की उत्पत्ति भारती आदि चार वृत्तियों से स्वीकार की है। आचार्य अभिनव गुप्त ने प्रकरण की अपेक्षा नाटक को श्रेष्ठ बताया है। वस्तुतः ऐतिहासिक कथावस्तु की दृष्टि से नाटक को हम एक सीमा में आवद्ध कर सकते हैं किन्तु लोकसंश्रित एवं कल्पना पर आधारित होने के कारण प्रकरण की कथावस्तु अनन्त प्रकार की हो सकती है। 'भिन्नरुचिर्हिलोकः' सिद्धान्त के आधार पर मनुष्य की विभिन्न रुचियों को तृप्त करने मे जितना प्रकरण सहायक है उतना नाटक नहीं।

आचार्य भरत ने अपने नाट्यशास्त्र में प्रकरण के लक्षणों पर विस्तार से चर्चा की है। उनके अनुसार जिस रुपक में कवि अपनी वुद्धि के अनुसार औत्पत्तिक इतिवृत्त और नायक का प्रयोग करता है उसे प्रकरण कहते हैं। विष्णु धर्मोत्तर पुराण ऋषि को प्रशान्त, ब्राह्मण को धीरोदात्त और वणिक् को उदात्त स्वीकार करता है। आचार्य धनंजय प्रकरण के स्वरुप के विषय में भरत के मत को स्वीकार करते हैं।

प्रकरण साहित्य के विषय में दुःखद स्थिति यह है कि नाट्यशास्त्रीय ग्रन्थों में जितने प्रकरणों का नामोल्लेख किया गया है उनमें से अंश रुप में ही इस समय उपलब्ध होते हैं। ऐसे प्रकरण ग्रन्थों में कामदत्त, तरंगदत्त, पूष्पदूषितक, रोहिणी-मृगांक आदि के नाम उल्लेखनीय हैं। कुछ ऐसे भी प्रकरण ग्रन्थ हैं जो हस्तलिखित रुप में खंडित अंश में उपलब्ध हैं। इस प्रसंग में महाकवि अश्वघोष द्वारा रचित

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'शारिपुत्र प्रकरण' का उल्लेख किया जा सकता है। जिसकी कथावस्तु ११ वीं शती के कवि कृष्नमिश्र रचित—'प्रबोध चन्द्रोदय' से मिलती है। शूद्रक का 'मृच्छकटिक' इस साहित्य में सर्वप्रसिद्ध प्रकरण माना जाता है। भवभूति का 'मालती माधव' इस दृष्टि से अधिक महत्त्वपूर्ण है क्योंकि परवर्ती प्रकरण रुपकों पर सवसे अधिक प्रभाव इसी का पड़ा है। जिनमें रामचन्द्र कृत—कौमुदी मित्रानन्द और मल्लिका मकरन्द, उद्दण्ड कवि रचित—मल्लिकामारुत, जगन्नाथ कृत—अतन्द्रचन्द्र, चन्द्रकान्त कृत—कौमुदी सुधाकर आदि के नाम उल्लेखनीय हैं।

III.A. 2

ORIGIN OF SANSKRIT DRAMA—A SOCIOLOGICAL REVIEW

K. K. Anand, HATHRAS (U.P.)

The art of dramatic composition and representation has been practised in India since very long past. The dramas of Bhāsa and Kālidāsa are the earliest works for us and the dramas prior to these have gone to oblivion for reasons best known to history. The earliest references to dramatic representations are those of Pāṇini. A few dialogue hymns, some use of rites and a few casual references, relating to dance and music found in the Vedic literature cannot be regarded as clear and conclusive references to the existence of drama in that period. However Bharata's *Nāṭya-Śāstra* is the earliest work to throw interesting light on the question of the origin of drama.

In the account of divine origin of Sanskrit drama given by Bharata, we can very well explore the possibility of a sociological phenomenon of two ethnical units, the Aryans and the Dravidians, amalgamating together to form a single unit for Sanskrit Drama.

Various evidences from the Sindhu Valley Civilization reveal that the Dravidian people had developed a taste for dancing and music before the Aryan race invaded them. The ruling Aryans, elevated with the feeling of racial superiority, harboured a feeling of disrespect and apathetic attitude towards the non-Aryans and their culture, their ideas and their family traditions of dance and music.

Bharata seems to hail from a non-Aryan stock and the gods mentioned in the theory of origin of drama are none else but the ruling great Aryans.

Aryans must have lacked traditions of dance and music. Had it not been so, gods would not have refused to stage when asked by

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Brahmā to do so. Had the element of dance and music been of purely Aryan origin, the whole puranic literature would not have been silent on providing any reference to Bharata, and also there would have been little necessity for Bharata to seek the divine help for his treatise.

Bharata, in fact, wanted the art of music and dance of his people not to die. He also wanted to abolish the aparthedic attitude of Aryan people. Bharata located the answer of his problem in the synthesis and harmony of the two cultures.

The mythological character of the story reveals that Bharata got help from like-minded great Aryans.

The curse episode of Bharata's sons as Śūdras on earth, indicates an upheaval in the task of Bharata. The increasing popularity of Bharaty and his fellow beings which included female artists also, must have annoyed the Brāhmaṇas to feel the art of Bharata to be the breeding grounds of unhealthy traditions influencing the social and moral fibre of their society.

The account of king Nahuṣa in the story indicates that expelled Bharata felt helpless and depressed and therefore took refuge of one non-Aryan powerful king named Nahuṣa who extended a helping hand to Bharata to re-establish the dramatic traditions.

III.A. 3

MUKHA-YAMAKA OF RUDRAṬA

Alakananda Bandhopadhyaya, SANTINIKETAN

The *Kāvyālaṁkāra of* Rudraṭa is an important work on Sanskrit poetics. It consists of sixteen chapters and deals with all topics of poetics. In the third chapter Rudraṭa explains Yamaka and its varieties in fifty nine verses. Here he mentions Mukha as one variety of Yamaka,

Rudraṭa defines Yamaka as :

Tulyaśrutikramānām anyārthānāṁ mithas tu varṅānaṁ
Punar āvṛttir yamakaṁ prāyas chhandānsi viṣayo'sya·

—Śl. I Chap. III

Repetition of letters which are similar in sound but different in meaning and repeated in the same order (either very closely or at a distance) is called *a yamaka.* It is is used both in poetry and in prose. Repetition of letters having identical meanings can also constitute a *yamaka.*

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In Bharata's *Nāṭyaśāstra* we find *pādādiyamaka* and its illustration where difference in meanings of the repeated letters or words is neglected. There Abhinavabhāratī explains—Atra cārthavedo muninā nādṛta. However, according to Rudraṭa, difference in meanings of the repeated letters (words or *padas*) is to be considered.

An examination of the features of the Mukhayamaka has been attempted in this paper. It will be seen that the types of Yamaka known as *pādābhyāsa, pādayamaka, sthānayamaka* of other *ālaṁkārikas* can be included under this type.

III.A. 4

मानवीकरण का काव्यशास्त्रीय विवेचन

कौशल्या भारद्वाज, लाडका, (कुरुक्षेत्र)

साहित्य में मानवीकरण का प्रयोग अति प्राचीन है। जड पदार्थ पर चेतना का आरोप मानवीकरण होता है। ऋग्वेद में अग्नि और उषा के मानवीकरण के मनोहारी रूप मिलते हैं। संस्कृत साहित्य में प्रयुक्त मानवीकरण के सौन्दर्य से प्राचीन यूनानी साहित्य भी प्रभावित हुआ है। महाकवि होमर के 'इलियड' और 'ऑडिसी' में वार-बार गुलाबी अँगुलियों वाली उषा की चर्चा हुई है। आधुनिक हिन्दी साहित्य में छायावादी कविता अपने मानवीकरण के सौष्ठव के कारण ही कलात्मकता में बेजोड़ हो गई है। प्रसाद, निराला, पंत और महादेवी आदि सभी छायावादी कवियों ने प्रकृति के रहस्यमय स्वरूप को मानवीकरण के माध्यम से मूर्तिमान कर दिया है।

संस्कृत काव्यशास्त्र में अलंकार, रस, ध्वनि, रीति, औचित्य आदि सम्प्रदाओं में कहीं भी मानवीकरण की विवेचना नहीं की गई है, जबकि अँग्रेज़ी साहित्य में इसे अलंकार के रूप में मान्यता मिली है। इस शोध पत्र में मैंने इसी बात पर विचार किया है कि मानवीकरण को रस, अलंकार, रीति, ध्वनि आदि किस कोटि के अन्तर्गत रखा जा सकता है। रस, ध्वनि, रीति से इसका क्या विभेद है और अलंकार की कसौटी पर यह कितना खरा उतरता है ?

साहित्य के सौन्दर्य की अभिवृद्धि करने में मानवीकरण का निश्चित रूप से ही एक महत्त्वपूर्ण स्थान है। इससे भावों की अभिव्यक्ति अधिक मार्मिक और रसमय हो जाती है। न केवल जड पदाथों का अपितु भावों का मानवीकरण भी आज के साहित्य में अधिक प्रचलित होता जा रहा है। इसलिए साहित्य में इसका स्थान एवं स्वरूप निधारित करना आज के समीक्षाशास्त्र की एक आवश्यकता है।

इस शोध पत्र में सभी तथ्यों पर विचार करने हुए मैंने इस अलंकार की कोटि में रखा है क्योंकि काव्यशास्त्रियों द्वारा अलंकार का जो स्वरूप निर्धारित किया गया है यह उसी के अन्तर्गत है। मैंने मानवीकरण के प्रकार और अन्य अलंकारों के साथ इसके सम्बंध को भी विवेचित किया है।

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III.A. 5

VĀLMĪKI'S SKILL IN THE DELINEATION OF SENTIMENTS

B. N. Bhatt, BARODA

III.A. 6

VĀMANA'S OBSERVATIONS ON WORD-PURISM

B. Bhattacharyya, SURI

A close perusal of the last chapter in the final part of Vāmana's *Kāvyālaṃkārasutravṛtti* will show that that this famous author on poetics was very much careful about the purity of diction. While describing the auxiliaries of poetry Vāmana strongly stated that purity on correctness of words proceeds from the knowledge of the science of words. Poets having fair grammatical knowledge can use correct words fearlessly. That is why he has formulated ninety-two rules to discuss correct forms of words. This chapter on Word-purism being highly authoritative and full of thoroughness is deemed fit to be called a treatise on grammar itself. Later commentators like Mallinātha have referred to the views of Vāmana with due deference. In this connection it may be mentioned that there was another Vāmana who was the author of a portion of the Kāśikā where both classical and *ārṣa* forms are dealt with, while in the *K.S.V.* only classical forms are examined. Perhaps Vāmana's intention was to instuct the future poets who would compose only in the classical language. He believed that poets must devote themselves to study grammar most diligently because to the Indian Aryans the study of words was indispensible for attainment of the highest pleasure.

In every language the literature first developed. Thereafter came the grammar for better understanding of the same. In the grammar of Pānini discussions of all grammatical questions possible and used in literature previous to him have been made gradually. Thus the *sūtras* of the *Aṣṭādhyāyī* are not topic-wise but scattered in several chapters. Vāmana also framed his *sutras* for examining chastity of words in a concise manner following the order and arrangement of Pānini. Each of his rules on the purity of words is concerned with the contents of one or two or more rules of Pānini on a certain theme. He felt that Pānini's rules are not adequate even to the

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advanced brains regarding formation and application of the proper words. Like Paribhāṣās and other Bhāṣyas, Vāmana's work is certainly more useful and helps the study and judgement of classical literary works.

This paper will also show that while formulating his rules on *śabdaśuddhi* Vāmana proceeded through the *Aṣṭādhyāyi* gradually from the first to the eighth *adhyāya*. The first rule of K.S.V.(V.II.I) is concerned with Pānini's I.II.67. and the last rule of K.S.V.(V.II.92) is concerned with Pānini's VIII.I.8. After a close and analytical study he framed these rules discarding certain forms of words as unjustifiable and justifying the use of some doubtful forms on the strength of relevant Pāninian rules.

III.A. 7

DOES DHANIKA, THE COMMENTATOR OF DAŚARŪPAKA, RESTRICT THE BHĀRATĪ VṚTTI (Verbal Style) TO THE PRASTĀVANĀ (Prologue) ?

Shyamapada Bhattacharya

Dr. V. Raghavan in his article 'The Vṛttis' says that Dhanika in his Avalokaṭīkā of Dhanañjaya's Daśarūpaka says 'The Bhāratī pertains only to the Prologue'. He quotes a statement of Dhanika in the context of the Bhāratī Vṛtti as follows :—

'Bhāratī tu Śabdavṛttirāmukhāsaṅga (Khāṅga)-tvāt tatraiva vācyā'. On the basis of this line Dr. Rghavan comes to the conclusion that Dhanika restricts the Bharati to the Prologue, and this has been supported by Dr. S. Chatterjee in his book NLKPD. P. 227. But this charge against Dhanika is not duly justified, for if we consider the different readings of the statement of Dhanika quoted above, we see that a scholor like Raghavan has balamed Dhanika not on sufficient logical ground.

There are three readings of Dhanika on the above quoted line, such as, "Bhāratī tu śabdavṛttirāmukhasaṅga (khāṅga) (khasaṅgata)-tvāt tatriva vācyā". So it means that Bhāratī is a Śabdavṛtti which is (i) Āmukhasaṇga or (ii) Āmukhāṅga (iii) Āmukhasaṅgata. The first two readings have been quoted by Raghavan. He has taken only the first reading. But really Dhanika here simply means that as the Bharatī has 'Saṅga' i.e. relation or connection with the prologue, it should be discussed there. The third reading strengthens the same meaning. Here the word 'Saṅgatatva' means propriety or

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appropriateness. In similar sense the *Rasārṇavasudhakara* says 'Bhāratī prastāvanopayogitvāt etc. (1/261). The *Nāṭakacandrikā* also makes the same statement (verse 245) 'Upayogitva' means employment, use, application or propriety (vidy Dicon. Sans to Eng. V. S. Apte, p. 112). So here Dhaniks says that the Bharatī should be discussed in connection with prastavanā as it has use or application therein. It also hints that the Bhāratī is proper or appropriate to the prologue. Though Bhārātī begings from Prarocanā and Prastāvanā, later on the Prārocanā has been merged into the prologue. So Dhanika rightly says that Bhāratī is appropriate to the prologue.

The second reading is a corrupt one, It can never be tenable that the Bhāratī being a full-fledged vṛtti cannot be an Aṅga of Āmukha which is nothing but one of the four sub-divisions of Bhārati. A scholar like Dhanika should have no such foolish thought as is known from this reading.

From the foregoing discussion it may primarily be said that Dhanika does not restrict the Bhāratī to the prologue.

If Raghavan's interpretation of Dhanika's above statement is postulated to be correct, it may be explained in a new outlook somewhat different from that of him. The prologue is mainly conducted by Sūtradhāra who, according to Mātṛgupta, is supposed to have a good number of qualities like knowledges of music, dance, metre, time-beating (Laya) etc. for performing his function. Dance, Music, time-beating, Rasa, Bhāva and recitation etc. are also the main features of the prologue. The Bhāratī is also to contain such speeches having Bhāva, Rāga, and Tāla etc. So says Bālarāmabharatam, a treatise mainly on dance by Balarama Varma Vanci—"Bharatam nāma Bhāvarāgatālātmakādikaṃ Vākyam". (T.S.S. p. 12.). Here Bharatam vākyam' is for 'Bhāratī Śabda vṛttti'. So we see that Sūtradhāra, Prastāvanā and Bhāratī are almost similar in nature. In later time Prarocanā merges into prologue. Even the thirteen Aṅgas of Vīthī have been taken as Āmūkhāṅga (D. R.) and Prastāvanopayogi (R. S.). The characters for introducing Vīthī and the prologue are almost same in number. The comic sentiment of Prahasana springs up mainly from Bhāratī. Even Bharata says that the pure Prahasana has a realistic picture of language—(NS xx. 103) and the mixed Prahasana is to include the varieties of vīthī (N.S. xx. 10.), and as such Prahasana has been taken as a variety of Bhāratī. Thus we see that Prarocanā, Prastāvanā, Vīthī and

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Prahasana being almost similar in nature of preshow items i.e. Prastāvanā, become the various divisions of Bhāratī. So it may be said that Bhāratī is restricted to prologue to some extent.

III.A. 8

DAṆḌINṠ DEFINITION OF POETRY ; A FRESH LOOK

Dhananjay Chakraborty, ITACHUNA (W.B.)

In this paper author tries to explain the peculiarity of the definition of poetry laid down by Daṇḍin, the famous poetician, in his text *Kāvyādarśa*. In fact, the novelty and peculiarity both in the definition have been remaining unmarked for centuries. And both the elements come out of the term शरीरम्। If the word शरीरम् is analysed carefully, the present author believes earnestly that the definition intended by Daṇḍin would be clear. Contextually it should be mentioned that none anterior or posterior to Daṇḍin, even implicitly made any such reference to the physique of poetry.

III.A. 9

अग्निपुराण के अनुसार रुपक के प्रकार

माण्डवी चन्द्रा, गोण्डा

दर्शनीय वस्तु को भाषा मे प्रगट करने वाले काव्य को रुपक कहते हैं दृश्य काव्य मे दर्शन का गुण प्रधान होने से वह सीधा हृदय मे उतर आता है अतः काव्य की विधाओं मे रुपक का एक महत्वपूर्ण स्थान है। जैसे रुपक अलंकार मे अप्रस्तुत वस्तु को प्रस्तु वस्तु में आरोपित करते है उसी प्रकार इसमें रामादि को नर मे समारोपित कर देते हैं।

रुपकों मे सर्व प्रमुख नाटक ही माना जाता है।

अग्निपुराण के रुपक निरुपण मे नाटकको ही आधार मानकर उसके लक्षण निर्धारित किए से अग्निदेव ने कहा नाटक, प्रकरण डिम इहामृग समवकार प्रहसन व्यायोग, भाण वीथी, अंक त्रोटक नाटिका सट्टक शिल्पक दुमल्लिका प्रस्थान भाणिका गोष्ठी, हल्सीशक काव्य श्रीगठित नाट्यरासक, उत्साययक एवं प्रेङ्क्षण इत्यादि भेद होते है।

विष्णुधर्मोत्तरपुराण और नाट्यदपर्ण मे बारह भेद प्रदर्शित किए है आचार्य विश्वनाथ ने रुपक के दस और उप रुपक के अठारह भेद गिनाएं है जो भेद प्रभेद अग्निपुराण के समान ही हैं इनका केवल विलासिका नामक भेद अधिक है। उपर्युक्त सभी भेद प्रभेदों के वहीलक्षण है जो नाटक के हैं। आचार्य भरत ने तो रुपको के केवल दस प्रकार ही माने है आचार्य धनञ्जय ने भी रसाश्रित रुपक के तोदस प्रकार ही माने है परन्तु उप रुपक कहकर अन्य सात को नृत्य का भेद माना है।

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काव्य मे नाटक को सर्व श्रेष्ठ माना गया है लोक मे जो मनुष्य का स्वभाव है उसके साज़ं अभिनय से संयुक्त काव्य को नाटक कहते हैं इसका कथानक ऐतिहासिक होता है । प्रकरण का कथानक कवि कल्पित होता है, डिम का कथानक ऐतिहासिक अथवा लोक प्रसिद्ध होता है, ईहाभृग श्रंगार परक होता है तथा इसमें बहुत से अंक होते है समवकार की कथावस्तु पुराण से सम्बन्धित होती है । प्रहसन हास्य परक तथा वेश्या विट से सम्बन्धित एक अंक का होता है इसमे तपस्वियों आदि के लिए भी हास्यपरक वचनों का प्रयोग होता है । व्यायोग रुपक है भाण मे धूर्त चरित्र का वर्णन रहता है । रंगपीठ पर अकेला विट हीसम्भाषण करता है वीथी मे एक अथवा दो पात्र होते हैं । इसमे नायक का अभाव होता है तथा इसके तेरह अंक होते हैं अंक मे एक अंक होता है ।

अत: इसे एकांक भी कहते है नाटिका शृंगार रस प्रधान कवि कल्पित कथावस्तु युक्त नायिका प्रधान होती है । त्रोटक की शृंगार रस प्रधान होता है, सट्टक प्राकृत भाषा मे होता है । शिल्पक मे नायक के साथ एक अधम प्रकति का व्यक्त भी रहता है कर्णएका या एकाहिक का कथानक ऐतिहासिक होता है ।

दुर्मल्लिका मे नायक ही नीच प्रकृति का होता है प्रस्थान में भृत्य ही को नायक के रुप मे चित्रित किया जाता है वीथी और भाणिका मे सुन्दर नेपथ्य की रचना होती है गोष्ठी में एक अंक होता है श्रीगदित मे नटी श्री शब्दों से युक्त कुछ गाती है । काव्य मे कमनीयता होती है तथा नाट्यरासक और रासक भी एक ही अंक की रचना होती है । उल्लाण्यक में शृंगार हास्य के साथ करण का प्रुट होता है ये भी एक अंक का होता है परन्तु कुछ आचार्य इसमें तीन अंक मानते हैं प्रेङ्क्षण मे नीच प्रकृति का नायक रहता है तथा यह भी एक अंक की रचना रुपको में इन भेदों से प्रतीत होता है कि सभी लक्षण प्राय: समान ही है अत: अग्निपुराण ने सभी को नाटक कहा गया है ।

III.A. 10

ON THE ILLUSTRATIONS IN SOME ANCIENT AND LATER WORKS ON POETICS

Rita Chattopadhyay, CALCUTTA

"*Saundaryyam alaṃkāraḥ*" (Kāvyālaṅkārasūtrāṇi of Vāmana, 1/2). The word "alaṃkāra" derived from sanskrit 'alam' meaning adornment or decoration means making of adornment or decoration and thus alaṃkāraśāstra means the science of the decoration of speech or literary embellishments.

Now, different aspects of alaṃkāra śāstra have been discussed by eminent rhetoricians and scholars in multifarious ways. It is admitted on all hands that the alaṃkāra śāstra attained in India

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the position of a science in very early times. There are different schools or prasthānas e.g. Guṇālaṃkaraprasthāna, Rasaprasthāna, Dhvani prasthāna ; and different concepts or *mārgas* e.g. Vakrokti-mārga, Rīti-mārga and so on related to this science of rhetorics. All these major views and concepts, have been discussed and criticized in various ways by a number of Indian as well as Western scholars about which we are not going into the details here.

All the renowned poeticists, however, in course of presenting, establishing and clarifying their own views have illustrated a considerable number of *ślokas* either taken from other famous poetical works or composed by themselves. These illustrated *ślokas* are our present concern. In course of our study of these illustrations we find the major trends-regarding the usage of *ślokas*, either borrowed or self-composed-are peculiar and different in relation to different scholars. Some rhetoricians have given examples primarily from their own poetical works ; whereas some have borrowed mainly from the poetical works of the well-known poets ; while the other trend is to immortalize their patrons.

Thus the authors, rather rhetoricians, may be divided into two groups regarding the illustrations given by them. To the first group we would like to include Abhinava Kālidāsa, Vidyānātha, Vidyādhara (Nṛsiṃhadeva), Udbhaṭa and Jagannātha—who have given all the illustrations from their own pen. The first three of this group need specific mention since they have given all the illustrations in their rhetorical works—Nañjarājayaśobhūṣaṇa, Pratāparudrayaśobhūṣaṇa and Ekāvalī respectively glorifying their patrons. The intention of the authors in these works is expressed in as much as they along with the discussion of rhetorical matters made it a point to immortalize their patrons by eulogising them in their illustrations and thus in these three works we find the exposition of rhetorical treatises is as if of secondary importance.

To the second group, however, we would like to place rhetoricians like Vāmana, Mammaṭa, Ruyyaka, Hemacandra etc. who have quoted ślokas by way of illustrations from the famous poetical works of the renowned poets like Kālidāsa, Bhavabhūti, Māgha, Bhaṭṭi, Amaru and others. In this second group also Vāmana, Ruyyaka, Hemacandra and some other rhetoricians are supposed to be very much fond of Kālidāsa's poetry.

Now it is not possible to mention all the important names in this short dissertation. But we would like to touch almost all the major

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trends in this respect ; we would like to discuss the works only of those authors who have left an impression about the mode of their illustrations.

III.A. 11

CAUSE OF THE LITERARY ART

Sukhendu Chattopadhyaya, ASANSOL

The English term 'cause' stands for both what are called '*hetu*' or *Kāraṇa* and *Karaṇa* which are different from each other according to grammatical principles. Hence the problem is-in what sense should the term 'cause' be taken in connexion with literature. From the statements of early critics we can see that they have clearly mentioned the term *hetu* or *Kāraṇa* in the context in question. But the concept of *hetu* or *Kāraṇa* does not tally with *pratibhā* and its associates. Rather it is more logical to call *pratibhā* and its associates *Karaṇa* (instrumental) of *Kāvya*. The validity of instrumentality of *pratibha* to *Kāvya* may be established by its functions. Naturally the question arises—what is the *Kāraṇa* of *Kāvya* ?

Kāraṇa releating to *Kāvya* is that which inspires the writer to produce literature. Whatever may be the material achievement of a writer, there is no denying the fact that the chief object behind producing literature is to give pleasure to the connossieur.

Besides this, there are many incidental causes of literature which may vary from writer to writer. In this connexion it will not be irrelevant to mention the utility (*upayoga*) of *Kāvya* as analysed by old critics. *Upayoga* (utility) and *prayojana* (purpose) are mutually different in terms but are actually identical in content. The utility for which a thing is meant may be said to be the cause of the thing in the sense that this leads the person concerned to the attainment of the thing.

Sanskrit writers gave expression to a sublime philosophy and moral character involving the victory of truth and divine justice, yet the writer's grievances against injustice of the current society inflicted on the down-trodden common people did not find that much expression in the works of the ancient writers unlike what we find in the modern literature, and needless to say that the ancient Indian literary critics did not record any such attitude in conneion with the utility of literature.

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III. A. 12

MAṄGALĀCARAṆA OF KĀVYA : AN INDIAN APPROACH

Shrimanta Chattopadhyaya, BURDWAN

At the very outset of all types of works in the classical Sanskrit literature the verse is meant for maṅgalācaraṇa i.e., remembering something auspicious in the beginning with a view to eradicating all evils posing problem towards the uninterrupted completion. There must be some reasons behind this tradition and it should not be interpreted merely as following the rules propounded by ālaṁkārikas. Since poetry is considered to be the creation of mind, the said manner should be judged in the background of the ancient Indian mentality. This paper after analysing the cases as far as practicable tries to focus some points on the aforesaid direction.

III.A. 13

संस्कृत रूपको में संवाद

सीताराम दांतरे, शिवपुरी

विगत अधिवेशन में प्रस्तुत आलेख में मैने संस्कृत रुपको में एकोक्ति प्रयोग के कतिपय उदाहरणों के माध्यम से संस्कृत रुपकों के संवाद भेदों का संक्षिप्त विवेचन किया था। इस आलेख में संवाद के कुछ अन्य प्रकारों को समाविष्ट करते हुए उनका पुनरीक्षण किया गया है। प्रस्तुत विवेचन मे नाट्य शास्त्रीय ग्रन्थों में उल्लिखित संवाद भेदों स्वगतम्, जनान्तिकम्, अपवारितम्, आकाशभाषितम् तथा प्रकाशम् इन पांच रुपों से भिन्न संवाद स्वरुपों का विवेचन किया गया है जिनका उल्लेख पूर्व के आलेख मे नहीं हुआ था। ये संवादभेद हैं।

नेपथ्योक्ति— यह चूलिका से भिन्न वह उक्ति है जो मंच वाह्य पात्र किसी मंचस्थ पात्र को संबोधित करते हुए कहता है।

अस्पष्टोक्ति—यह वक्ता के कथन प्रकार से संबन्धित है। संभ्रम या उन्मादावस्था में पात्र की ध्वनि अस्पष्ट हो जाने पर इस प्रकार की उक्ति आती है।

सहोक्ति— दो या अधिक पात्र एक ही वाक्य को बोलते हैं।

मिश्रोक्ति— एकाधिक वक्ता इस प्रकार से छन्दबद्ध संवाद बोलते हैं कि समस्त वाक्यों को मिलाने पर एक पद्य बन जाता है।

ऊर्धोक्ति— विवक्षित को बीच में ही अनुक्त छोड़ दिया जाता है।

उपर्युक्त में से नेपथ्योक्ति, अस्पष्टोक्ति तथा ऊर्धोक्ति का प्रयोग आवश्यक एवं औचित्य-पूर्ण है जबकि सहोक्ति एवं मिश्रोक्ति स्वाभाविक होते हुए भी संस्कृत कवियों ने इसका बहुत प्रयोग किया है।

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III.A. 14

NYĀYA IN ALAṂKĀRAS

G. K. Dash, BHUBANESWAR

Nyāya means method, manner, way, rule, system, plan, popular maxims, law, justice, judgement, and logical philosophy etc. Ruyyaka in his Alaṃkāra-sarvasva arranged some *alaṃkāras* influenced by Nyāya under three categories. They are :—*tarkanyāya-mūla, vākyanyāyamūla* and *lokoktinyāyamūla*. Arrangement of these *alaṃkāras* with characteristics is studied. Variation made by other poeticians is also dealt with. A probable cause is also mentioned in order to justify the stand of other poeticians.

III.A. 15

PROBLEMS AND THE VALUES OF THE SOCIETY AS REFLECTED IN THE NĀṬYA SĀSTRA OF BHARATA

Asit Kumar Datta

The general nomenclature of drama defines its perspective :

"Svarge vā martyaloke vā Pātāle vā nivāsinām /
Kṛtyanukaraṇaṃ Nāṭyam anāṭyaṃ Nartakāśṛtam."

It is said that drama relates to the imitative activities done by people of Heavens, of this world, and the under world. It is pinpointedly clear and unambiguous that drama is created by the dramatist not out of his more imagination, rather people supply raw materials from their life, from their social relation their variegated froms and structures of social phenomena.

The drama is honest imitation of actions of the different strata of people, good, middle and bad. It admits of the existence of the divisions of class of people.

We come to know which society was prevailing, how people ran their day—to day existence, what was their mode of life, their way of thinking, philosophy and religion.

It is said thus :

"Na bhedyaṃ nāpi ca chhedyaṃ na vāpi rudhirasrutiḥ /
Raṅge praharaṇe kāryaṃ na cāpi vyatighātanam."

such and such actions of the society as stated above should not be staged. It is not a mere statement.

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Bharata suggested the stage-craft. But one may think from his suggestion is that he, through his stage-direction, brought our notice to the fact that society had to face bloodshed, murder mass beating etc. which were the characteristics of the society. By this we are acquainted with the social relation, mode of production, human ideals, philosophy etc. Bharata created his outstanding formulas in a particular society where society was divided, and full of contradictions. It was the society that determined the very issue of dramaturgy. Through the formulas we are brought to the world, the society itself where people had to shed blood, to fight, to face intrigue, or the situation where women had no freedom, where she had to live with co-wives dominated by man.

Then, question may be asked what will be the purpose of and aim of the dramatist under the circumstances ? To create reaction in the *dramatis personae* and to make it infused in the mind of the sperctators. By various facts, formulas and figures Bharata aimed at delineating all these things and concluded that drama and its dramaturgy were the reflection of the society prevailing in his life-time. He established a model of aesthetic sense, and for this he made formulas. The aesthetic sense and social thinking of the contemporary period were the basis on which his theory of Rasa, promulgated in Natya-Sastra, was erected.

III.A. 16

THE SPLENDOUR OF POETIC ASSOCIATION (SĀHITYA)

Samir Kumar Dutta, CALCUTTA

When literary critics define poetry as an association of expression and content, they refer not to the simple combination, but to an inseparable association in which the charmingness of expression and beauty of content rest in perfect equipoise. In its endeavour to find out the factor responsible for bringing about this state of balance between the splendour of expression and grandeur of content the discerning mind arrives at the turn given to an expression by the imaginative faculty of the literary artist in whom the power of realising the truth combines with the capacity of forming a poetic texture for the poetic truth. It is the grand skill of the poet which establishes an equilibrium between the charmingness of expression and the beauty of meaning and produces a poetic Gestalt. It is because of this equilibrium that poetry raises into comprehension a

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number of ideas, and ultimately projects the Infinite within the small compass of the Finite.

This analysis leads one to the proposition that the concepts of *dhvani*, *aucitya* and *vakratā* are not removed from one another, but rather happen to be the different aspects of the same poetic principle, which aims at presenting a complete and impenetrable whole. In the paper an attempt is proposed to be made to analyse this principle, which creates a poetic Gestalt through appropriate arrangement of language and thought, and to trace the gradual evolution of human mind that has tried to create this perfect equilibrium between the splendour of expression and grandeur of content.

III.A. 17

संस्कृत साहित्ये विदूषक चरित्रम्

मधुमिता देवराय

भूमिका—संस्कृत रङ्गशालायां विदूषकस्य स्थानमतीव प्रयोजनीयम्। किन्तु चरित्रस्य अस्य उत्पत्तिविषयेऽधुनापि सन्देहो विद्यते जनमानसे। आलङ्कारिका विविधा अपि तस्य प्रकृतेर्वैशिष्टचं कर्माणि च विशदरूपेण विश्लेषितवन्तः, तस्य उत्सविषये तु न कामपि आलोचनां कृतवन्तः।

ऐतिहासिकदृष्ट्या विदूषकचरित्रस्योत्सः—ऐतिहासिकदृष्ट्या दृश्यते यत् विदूषकस्य उपरि तत्कालीनसामाजिकचरित्राणां प्रभावोऽपतत्। उइनडिशमहोदयो विटं विदूषकं शकारञ्चेति त्रिविधेषु चरित्रेषु ग्रीसदेशीयचरित्राणां प्रतिफलनं पश्यति। केचन पाश्चत्त्याः पण्डिता वैदिकयागयज्ञेषु विदूषकस्योत्सं प्राप्नुवन्ति। एवं विविधाः ऐतिहासिक विदूषकचरित्रस्य उत्पत्तिमवलम्ब्य विविधानि तथ्यानि प्रयच्छन्ति। परन्तु तेषु मतवैषम्यमपि अस्ति।

रामायणे महाभारते च महाकाव्यद्वयेऽपि विदूषकस्य उपस्थितिर्नास्ति। संस्कृत-दृश्यकाव्ये एव तस्य आविर्भावः।

आलङ्कारिकदृष्ट्या तस्य स्वरूपम्—भरतः चतुर्विधस्य विदूषकस्य वर्णनां ददाति। तेषु देवपार्श्वचरो लिङ्गी इति, राजपार्श्वचरो द्विज इति अमात्यपार्श्वचरो राजजीवीति, ब्राह्मणानां पार्श्वचरश्च शिष्य इति नाम्ना व्यपदिश्यते। एतेषु लिङ्गीति विदूषकस्य उपस्थितिर्न दृश्यते यतो दृश्यकाव्ये कस्मिंश्चिद् देवो न नायकरूपेनाविर्भवति। शिष्य-प्रकारस्य विदूषकस्यापि नास्ति लौकिकदृश्यकाव्ये किमपि उदाहरणम्।

आलङ्कारिकदृष्ट्या विदूषकस्य लक्षणम्—शारदातनयः चतुःप्रकारस्य विदूषकस्य गुणान् वर्णयति। तेषु लिङ्गिप्रकारस्य विदूषकस्य लक्षणानि यथा—स सत्यवाक्, त्रिकालवित् कृत्याकृत्यविशेषज्ञः ऊहापोहविशारदः अदृष्टार्थवादी परिहासकश्च भवेत्।

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नारद एव लिङ्गिप्रकारस्य विदूषकस्य भूमिकामुपस्थापयति। द्विजप्रकारो विदूषको राज्ञामग्राम्यपरिहासको देवीपरिजनप्रियः ईर्ष्याकलहकारी अन्तःपुरचरो नर्मवित् प्रणय-क्रोधे देव्याः किञ्चित् प्रसादकश्चासीत्। राजजीवी सर्वदा अश्लीलवाक् भक्ष्या-भक्ष्यप्रियः परिहासप्रिय एवमादिको गुणान्वितो भवेत्। वणिजो विदूषकः शठो विरूपवेषः विरूपाङ्गः विरूपपरिहासकारी भवेच्च। एवं ऐतिहासिका विविधा विदूषकस्य लक्षणानि विविधानि वर्णयन्ति।

विदूषकस्य जातिः—नाट्यकारा विदूषकं ब्राह्मणरूपेण वर्णयन्ति। भरतो विदूषकस्य आकृतिवर्णनाकाले द्विजन्मेति शब्दं व्यवहरति। शब्दोऽयं प्रथमानां त्रिविध-श्रेणीनां नरान् बोधयति। स्थानान्तरे तु भरतो विप्र इति शब्दं व्यवहरति।

विदूषकस्य नाम—शारदातनयेनोच्यते यद् विदूषको वात्सायनः शाकल्यो मौद्गल्यो वसन्तको गालवश्चेति नाम्ना परिचीयते दृश्यकाव्येषु। विश्वनाथो वदति यत् स कुसुमवसन्तादिनाम्ना ज्ञायते। केषुचिद् दृश्यकाव्येषु स मैत्रेय-गौतम-आत्रेय-चारायण-वैखानसादिनामभिरभिधीयते। केषुचिच्च स माणवक-महोद्भ्रवकपिञ्जलाद्याकृति-सूचकनामभिः परिचीयते।

विदूषकस्य दैहिकसंघटनम्—भरतेनोच्यते यद् विदूषको वामनो दन्तुरः कुब्जो द्विजन्मा विकृताननः खलतिः पिङ्गलाङ्गश्च भवेत्। तस्य परिच्छेदं दृष्ट्वापि कौतुकं जायते जनमानसे। स छेदविभूषितवदननाम्ना ज्ञायते। भरतो विदूषकस्य शिरो-भूषणविषये न किमपि वदति। स हस्ते दण्डकाष्ठं वहति।

विदूषकस्य भाषा—स यद्यपि जात्या ब्राह्मणस्तथापि स प्राकृतं वदति। देवपार्श्व-चरो नारद इति विदूषकः संस्कृतं वदति।

खाद्यं पानीयञ्च—नाट्यकारा ब्राह्मणं विदूषकं भोजनरसिकरूपेण वर्णयन्ति। अस्य भोजनप्रियताया उल्लेखमपि ते तेषां दृश्यकाव्येषु कुर्वन्ति।

III. A. 18

STYLISTICS AND THE SCHOOL OF RĪTI

Dhirendranath

The theory of *Rīti* or Style is one of the important doctrines of Indian poetics or literary critism. Stylistics is the recent developed branch of linguistics. Linguistics is the science of describing language and its functions. Stylistics is that part of linguistics which concentrates on the study of variations in the use of language, both in ordinary as well as in literature. Stylistic means the study of style, with a suggestion, from the form and meaning of the words. The stylistician is distinct from the stylist.

In the present study I would like to find out the relationship between these two sciences (i.e. Stylistics and the school of *Rīti*).

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The paper wants to investigate to what extent the line of approaches of both these disciplines runs parallel. If there are similarities in them, what are those ? If not, what are those points of difference ? The present paper aims at discussing these questions thoroughly.

III.A. 19

आचार्यरूय्यकप्रतिपादितम् रसस्वरूपम्

दशरथ द्विवेदी, गोरखपुरम्

ख्यातमेवाचार्यरुय्यकस्य पाण्डित्यं संस्कृतकाव्यशास्त्रे । स च ध्वनिसमर्थको विद्वान् इत्यपि जानन्त्येव । संस्कृतकाव्यशास्तीयप्रस्थानानां सम्यङ्निरूपणमलङ्काराणां कक्षाविभागश्च रुय्यकेनैव प्रथमं निरूपितम् । शब्दशक्तिनिरूपणमपि तस्य कृतावुपलभ्यत एव । तस्य सर्वस्वे, व्यक्तिविवेकविवृतौ, प्रकाशटीकायामन्यत्र च तत्तत्स्थलेषु रसविवेचनमपि तत्कृतमुपलभ्यते । तच्च विवेचनं गाम्भीर्योपेतम्, अभिनवानुसारि, हृद्यञ्चास्ति । यत्र तत्र विकीर्णानां तेषामिह निबन्धे सङ्कलनं विदुषां प्रमोदावहं भविष्यतीति नूनं नो मतमिति सर्वं विस्तरेणात्र विवेचितमस्ति ।

III. A. 20

CRITERIA FOR STOTRA-KĀVYA AS A NEW LITERARY GENRE

P. K. Gayathri, BANGALORE

The problem under investigation is to establish Stotra-Kāvya as a distinct literary form and to examine whether such a form is accepted by the Rhetoricians.

Stotra element mostly permeates through the entire Sanskrit literature, at the same time, there are regular Stotras with Kāvya features and Kāvyas with Stotra elements in them. Stock illustrations from the Vedic, Epic and the Classical compositions are given to substantiate the above mentioned aspects. The new literary from viz., Stotra-kāvya as such is deduced from the synthesis of all the relevant factors.

The literary from that is being dealt with at present is given the name Stotra-kāvya. From this title it follows that, this form is a harmonious blend of the two elements viz., Stotra and Kāvya. In the course of the study, it is observed that, *between Stotra and Kāvya, there is an intimate, if not, an inherent relationship.* Hence, it is also possible to bring about a unity of these two forms. Thus,

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in evolving this novel form, attention is focussed on the following aspects :

(i) Stotra features.
(ii) Kāvya features.
(iii) Their fusion.

Such combinations have a special enduring appeal for one and all, because of the variety of devotional patterns they embody and a remarkable attention arising out of their beautiful poetic venture.

From this analysis of Stotra and Kāvya in their aspects, it is concluded that these factors when blended together, attain a new dimension and significance and develop into *a Unique literary form as STOTRA-KĀVYA, being a distinct phase of Sanskrit Literature.*

III.A. 21

कवि-समय-लक्षण

इला घोष, जबलपुर

"अशास्त्रीयमलौकिकं च परम्परायातं यमर्थमुपनिवध्नन्ति कवयः स कविसमयः" । आचार्य राजशेखर की इस परिभाषा के अनुसार कविनिवद्ध अशास्त्रीय अलौकिक एवं परम्परायात अर्थ कविसमय हैं । अशास्त्रीय और अलौकिक अर्थों का वर्णण क्या मान्य हो सकता है । राजशेखर के पूर्ववर्ती भामह, दण्डी, वामन आदि आचार्यों ने सामान्यरूप से 'देशकाल कला लोकन्यायागम विरोधि च' कहकर शास्त्र एवं लोक-विरुद्ध अर्थों का उपनिवंधन दोष माना है । इस संदर्भ में उल्लेखनीय है कि किसी भी आचार्य ने शास्त्रविरोधी या लोकविरोधी उदाहरणों में उन दृष्टांतो का ग्रहण नहीं किया जो कविसमय के अंतर्गत परिगणित किये गये हैं । साथ ही इन आचार्यों ने अपने ग्रंथों में अलङ्कार आदि के विवेचन प्रसङ्ग में ऐसे उदाहरण दिये है जो कविसमयगत अर्थ हैं ।

कविसमय के संवंध में पूर्ववर्ती आचार्यों के मौन एवं ग्रहीत उदाहरणों से स्पष्ट है कि महाकवियों द्वारा वर्णित पुष्ट परम्परा वाले अशास्त्रीय और अलौकिक अर्थों का वर्णन इन्हें भी मान्य था ।

सर्वप्रथम आचार्य राजशेखर ने इस प्रकार के अर्थों को स्पष्ट शब्दों में मान्यता दी एवं इनका विवेचन और परिगणन करना आवश्यक समझा । परवर्ती आचार्यों यथा मम्मट, विश्वनाथ, जयदेव आदि ने कविसमयसिद्ध अर्थ की अदोषता स्वीकार की एवं विश्वनाथ ने इसे गुण भी माना । इस प्रकार राजशेखर के लक्षण के आधार पर पूर्ववर्ती एवं परवर्ती आचार्यों के विवेचन के आलोक में कविसमय के निरूपण का प्रयास किया गया है ।

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III.A. 22

ARTHĀNTARANYĀSA IN KĀLIDĀSA

Bhaskarjyoti Ghosal, BURDWAN

Kālidāsa is, beyond doubt, a great poet in the history of Sanskrit literature. He is generally known as a poet of simile and has been glorified as such by critics, both ancient and modern. But he has shown equal skill in the use of other figures of speech than *upamā*. One such figure, taken up in this paper, is *arthāntaranyāsa*. This figure has been profusely used by the poet not only for embelishing ideas but also for strengthening the relevant points here and there, as will be shown in this paper, with special reference to *Meghadūta*, where this figure has found a prominent position.

III. A. 23

रसाभासे विद्यते रसत्वं रसदोषत्वं वा

चन्द्रकिशोरः गोस्वामी, वनस्थली, राजस्थानम्

रसध्वनिवादिनां तदनुयायिनां च मते रसाभास उत्तमध्वनिर्भवति। रसादिध्वनौ ये रस-भाव-तदाभासादयः संगणितास्ते सर्वेऽपि रसनाद् रसा एव भवन्तीत्यमीषां मतम्। परमन्ये च 'अनौचिती च महान् रसदोषः', 'औचिती योग्यता', 'अनौचित्यं रसभङ्गस्य कारणम्'—इति मन्यमाना अनौचित्यप्रवर्तितं रसाभासं रसदोषमङ्गीकुर्वन्ति। आभासस्तु मृषाबुद्धिर्दुष्टप्रतीतिर्वेति स्वीकुर्वाणास्ते रसाभासे रसदोषत्वमुपपादयन्ति। अनयोर्द्वयोः सिद्धान्तयोर्विश्लेषणं समीक्षणं च विधाय रसाभासस्य रसनिष्यन्दतां रसास्वादे चान्तरायतां विवेचयितुं विहितोऽस्ति प्रयत्नोऽस्मिन् शोधपत्रे।

III.A. 24

संस्कृत रूपकों में स्वगत व एकोक्ति के प्रयोग

संगीता गुप्ता, वनस्थली (राजस्थान)

संस्कृत नाट्यशास्त्र में लोकजीवन के प्रकृत रुप के प्रस्तुतीकरण को लोकधर्म तथा चतुर्विध अभिनय के साथ विभिन्न भावों को प्रस्तुत करने वाली विशेष विधियों को नाट्यधर्म कहा गया है। नाट्यधर्म की दृष्टि से किए गए कथावस्तु के विविध विभाग में सर्वश्राव्य को प्रकाश रुप से, नियतश्राव्य को जनान्तिक व अपवारित नाम के नाट्यधर्मों से तथा अश्राव्य को स्वगत रुप से प्रस्तुत किया जाता है। स्वगत के अनेक प्रयोग संस्कृत रुपकों में प्राप्त हैं। पाश्चात्त्य नाट्यशास्त्र में स्वगत से भिन्न एकोक्ति (Soliloquy) नाम के एक विशेष नाट्यधर्म की चर्चा हुई है। सैद्धान्तिक

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दृष्टि से संस्कृत नाट्यशास्त्र में इसका उल्लेख न होते हुए भी संस्कृत-रूपकों में इसके प्रयोग बहुलता से प्राप्त होते हैं। प्रस्तुत शोधपत्र में स्वगत व एकोक्ति के अन्तर का विवेचन करते हुए संस्कृत रुपकों में इनके प्रयोग की खोज की गई है।

III.A. 25

RASA AND UNITY OF SENTIMENT

K. K. Jha

The Nātyaśāstra and the *Poetics* have been oldest and the most valuable preserved oriental and occidental works on pramaturgu world scholars have, in their respective fashions, established similarities and dissimilarities between the two distinct theories of the dramatic art. But, the most striking and curious point that a cultivated reader face even to-day has been the distinct mode of presenting the "state or condition" for Bharata and the "action" for Aristotle in the drama.

Assuming almost identical purpose of literature or *Kāvya* the two distinct cultures—Indian and Greek developed different dramati forms called "comedy" and "Tragedy", in conformity, perhaps, to their spirits and different thoughts of life. It is interesting to take up why they were prompted differently. The point may be stretched to the sophistication of thought and philosophy of life in entire case.

The Greek masters could not produce a *Śakuntalā* or a *Mṛcchakatika*. And on the other hand the Indian masters could not create an Oedipus, which as drama, crossing the boundaries of Greece, reached the vaster Europian world and had gradually undergone changes and refinements. Aristotle himself came under scruting and the rules of "unities" came to the modified. The Elizabethan age in England brought about a strange revolution in drama. The colossal artistic figure of Shakespeare introduced many things new. Ben Jonson, his contemporary, reviewed Aristotelian theory of the unities. And Philip Sidney, above all, had already wanted to achieve in drama, the element of "delight and instruction" without insisting on the dramatic form. He has ridiculed both tragedies and comedies. This desire of Sidney has been highlighted by the modern poet-critic T.S. Eliot. He has denominated it—the "unity of sentiment" or the "unity of feeling". This new theory seems to be closer to the theory of 'Rasa' than to the Aristotle's theory. The natures of this new theory and the old theory of Rasa are analogous and applicable to the dramas of Shakespeare and onward as well as

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to the Indian dramas where we expect the production of delight having the fusions of comic and tragic elements. The Western drama is inclined to it in contrary to the Greek dramas, coming closest to the Indian ones.

III.A. 26

गीतकाव्ये गीतगौरीपतेः स्थानम्

काशीनाथ झा, विहार

गीतकाव्ये गीतगौरीपतेः महत्त्वपूर्णस्थानमस्ति। ग्रन्थस्यास्य रचयिता कविवराचार्य्य-भानुदत्तोऽस्ति। पुस्तकमिदं रसरञ्जितं रागकाव्यं दशसर्गेषु विभक्तम्। काव्येऽस्मिन् पार्वतीशङ्करयोः परिणय-कथा भक्तिभावभरितेन ललितेन गीतेन हृद्येन पद्येन च वर्णिता विद्यते। ग्रन्थस्यावलोकनेन ज्ञायते यत् अस्य काव्यस्याऽपि प्रतिसर्गं गीतारम्भे कविकोकिलजयदेवस्य गीतगोविन्दकाव्य इव सङ्गीतशास्त्रवर्णितानां रागाणां नामोल्लेखनं संशोभते। गीतानां मध्ये मध्ये कथा-सूत्रसंयोजनाय श्लोकानां संरचनाऽपि कविना भानुदत्तेन कृता।

वस्तुतः संक्षेपेण इति वक्तुं शक्यते यत् गीतकाव्ये गीतगौरपतेः स्थानं महत्त्वपूर्णमस्ति।

III.A. 27

रीति और रस

कृष्णचन्द्र झा, दरभंगा

भारतीय मनीषियों की चिन्तन-धारा आत्मवाद की ओर सदा उन्मुख रही है। काव्य की आत्मा के सम्बन्ध में शोध एवं उसकी प्रतिष्ठा के सम्बन्ध में प्राचीन काल से ही चिन्तन होता रहा है। आचार्यों की इस प्रवृत्ति में सत्य के अन्वेषण के प्रति उनका आग्रह परिलक्षित होता है।

भारतीय साहित्यशास्त्र में रस-सिद्धान्त सबसे प्राचीन है। रस को काव्य का सर्वस्व माननेवाले आचार्य भरत थे। भरत ने नाट्य रूप काव्य का प्राण रस को स्वीकार किया है—"न हि रसाद् ऋते कश्चिदर्थः प्रवर्तते"। रस सम्प्रदाय के समानान्तर ही अलंकार सम्प्रदाय भी चल रहा था। रस सम्प्रदाय एवं अलंकार सम्प्रदाय के उद्भव के बाद ही रीति को काव्य की आत्मा मानने वाले एक सम्प्रदाय का उदय हुआ। इस सम्प्रदाय के प्रमुख आचार्य वामन थे। वे काव्य में पदों के विशिष्ट संघटन से उत्पन्न विलक्षण चमत्कार को ही काव्य-सर्वस्व मानते थे। परवर्त्ती समीक्षकों को रीतिवादी आचार्यों के इस विचार में काव्य के वाह्य-सौन्दर्य के प्रति सामान की ध्वनि मिली। अतः वे काव्य के आभ्यन्तर सौन्दर्य भाव-सौन्दर्य के अन्वेषण की ओर उन्मुख हुए। निश्चय ही रीति की दृष्टि काव्य में भाव-सौन्दर्य

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की अपेक्षा संरचना के सौन्दर्य पर अधिक थी। आज भी साहित्य-समीक्षकों का एक वर्ग काव्य में संरचना को अधिक महत्त्व देता है, जबकि दूसरा वर्ग भाव-सौन्दर्य या अर्थ-सौन्दर्य को विशिष्टता प्रदान करता है। अन्ततः रस को काव्यशास्त्र में महत्त्व-पूर्ण स्थान मिला ओर रीति को गौण स्थान, तथापि रीति एक स्वतन्त्र प्रस्थान के रूप में विकसित हुई और काव्य की आत्मा के पद पर प्रतिष्ठित हुई। किन्तु रीति के साथ-साथ रस को विशेष महत्त्व रीति सम्प्रदाय में मिला। रूद्रट ने काव्य में रीतियों का प्रयोग रसों के अनुसार ही करने की सलाह दी। उनके अनुसार शृंगार और करुण, भयानक और अद्भुत् में वैदर्भी तथा पांचाली का और रौद्र रस में लाटीया तथा गौड़ीया का। उन्होंने अन्य रसों में भी इन रीतियों का यथोचित प्रयोग करने के लिए कहा। निष्कर्षतः यह कहा जा सकता है कि भारतीय काव्य-शास्त्र में रस-ध्वनि-प्रस्थान के आचार्यों ने काव्य के सौन्दर्य-बोध एवं उसके आन्तरिक गुण पर अधिक जोड़ दिया है। रीति को विभिन्न अवयवों का संघटन माना गया।

प्रस्तुत निबन्ध में मेरा उद्देश्य भारतीय साहित्यशास्त्र में रीति और रस के सम्बन्ध में विविध आचार्यों के मन्तव्यों का विश्लेषण कर रीति और रस के सम्बन्ध को स्पष्ट करना है।

III.A. 28

VISUAL POETRY IN SANSKRIT LITERATURE

Kalanath Jha, BHAGALPUR

Visual Poetry in Sanskrit Literature is what is known as Citra-kāvya there, but it is not a lower order of poetry as traditionally accepted. Ānandavardhana and Paṇḍitarāja Jagannātha had some true insight in this regard.

Every literature has some features appealing to the eye. So visual literature or, for that matter, citrakāvya is an inseparable part of any literature. Here the form of the work is in itself the content and whatever expressiveness is there in the work, originates with the form.

Citrakāvya, as such, is both peculiar poetry (*vicitrakāvya*) and pictorial poetry (*citravat kāvya*). It has several varieties like Gati-citra (movement-oriented charm), Gūḍhacitra (concealment-based charm), Bandhacitra (pattern-ganerated charm) etc. which come under the broad division of Śabdacitra, viz, peculiarities or charm pertaining to word. Thus, both visual ingredient as well as the element of queerness are there in visual poetry.

Modern definition of Western Visual Poetry and that of Citra-kāvya obtaining in Sanskrit Poetics compared and x'rayed, Both come to be almost identical.

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The indigenous theory about the inferiority of Citrakāvya refuted ; Citra has no opposition to suggestion (*vyañjanā*) and even non-suggestive poetry could evoke sentiment (*rasa*) and generate literary bliss. A large corpus of this literature in different languages of the world like English, Latin, Greek, French and German etc. bear testimony to this fact.

Both Sanskrit-Prākrit genre and the western counterpart have grown through early centuries after Christ with a galaxy of poets, anthologists, critics and theorists. Only in case of visual poetics, Indian theorists have proved their better mettle. As for the varieties in both, it could be held that most of them on both sides resemble each other. Only some sub-genres in modern Western visual literature like concrete poetry have no parallels in India and they are new literary trends today.

Of the manifold varieties of visual poetry, pattern poems, which are close parallels of Bandhacitras (and/or Ākāracitras), are the most liked and the most composed with scores of designs and their composers on both sides, of which, again, premium lies on our side.

The purpose of this paper is to change our perspective with respect to Citrakāvya and place it on a more respectful pedestal like the western visual poetry genre. The visual poems, or for that matter, pattern poems might also be of interest to linguists, artists, cultural and social historians, and comparatists besides poets and theoreticians of language and literature.

III. A. 29

A NEW LIGHT ON "RASA-THEORY"

Shankarji Jha

The whole works on 'Rasa-theory', right from the age of Āchārya Bharata down to the latest elucidators, are accomplished on the basis of "Pariṇāmavāda", but it may not be acceptable in the tenets of 'Ārambhavāda', In this regard, at first, the interpretations of 'Ārambhavāda' and 'Pariṇāmavāda' are presented below :

According to "Pariṇāmavāda", all the worldly things transform into other forms. They exist always and never go to destruction. On the other hand, "Ārambhavāda" expounds that all the universal phenomena take birth by their causes and they have no existence before their birth.

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Both of these doctrines namely "Pariṇāmavāda" and "Āraṃbhavāda" are well recognised in Indology. It is to note that all the interpretations regarding 'Rasa' are based on the tenets of "Pariṇamavāda'. Such as, "Sthāyibhāvas" are elucidated as 'Bhāvas' which exist permanently in the mind of emotional persons, and these very "Sthāyibhāvas" transform into "Rasa" actuated through 'Vibhāvas', 'Anubhāvas', and Vyabhichāribhavās'. Thus, 'Rasas' exist always in the mind of emotional persons and they are expressed. As curd is a transformed form of milk, so 'Rasas' too are the transformed form of "Sthāyibhāvas" namely Rati, Hāsa, etc. Each of the 'Sthāyibhavas' is explained separately as, the inclination of mind towards the hilarous or romantic scene is called 'Rati', the development of mind through the awkward or humourous words or things is Hāsa', the expansion of mind after seeing the extra-ordinary things is 'Vismaya', and so on.

In the perspective of aforesaid explanations from 'PV' it is to discern that the mind is too much small or minute and without any organism, so it cannot be expanded or developed due to its minuteneses. Thus, these interpretations may not be accptable.

According to "Ārambhavāda" 'Rasa' is defined as follows :—

"रस्यते इच्छाविषयीक्रियते इति रसः"

meaning thereby, 'Rasa' is subject to one's will or desire. In other words that, for which a desire arises, is 'Rasa'. As per such explanations, the main meaning of word 'Rasa' is merriment or enjoyment called *Sukham* in Indian Languages. Every action of the worldly people aims at acheiveing merriment. Therefore, it is called that all desires of the people remain under control of the desire for merriment. But at present, the desire, which is the meaning of word 'Rasa' is not of such kind. It is self-dependent, or not under control of any other desire. All the desires arise to find the means or resources to achieve a particular goal, but the desire for merriment is not so, because the merriment itself is always the destination, and never the resources of any other destination. Thus, actually 'Rasa' is merriment (sukha) only.

According to the present review, such desire, as is subject to a particular relationship of meeting of a male and female is "Rati". Desire is an attribute (Guṇa) of mind, so 'Rati' too, will be the attribute of the same. These Rati, Hāsa etc. are called 'Rasa' subordinately only and mainly they are "Sukha" or Merriment.

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In the same way, even the process of "Rasānubhava" the feeling of Rasas, as interpreted in the "PV" may not be acceptable in all aspects.

According to "AV" the process of the feeling of 'Rasas' is shown below :—

On the spot, in a composition, where the character remains historical, it remains previously known to the perceivers, and while enjoying the description, they recall all their previous knowledges regarding the character, as well as 'Rati' etc. too, set forth in the character, and thus feel 'Rasas'. But, where a character is imaginary, the perceivers feel 'Rasa' by way of "Anumāna" (inference).

Thus, In my paper, I have tried to produce the illustration of 'Rasa' from the standpoint of "Nyāya-vaiśeśika" school of Indian philosophy, follower of "Ārambhavāda" and I seek a proper solution hereabout.

III.A. 30

लक्षणाया बीजम्

ठाकुरदत्तो जोशी, जोधपुरम्

मुख्यार्थसम्बन्धेनामुख्यार्थप्रतिपादकहशब्दव्यापारो लक्षणा इति निगद्यते। मुख्यार्थस्य बाधे जात एव तत्सम्बन्धिनोऽर्थस्य बोधकत्वाल्लक्षणाऽभिधापुच्छभूतेत्यपि कथ्यते। मुख्यार्थबाधो मुख्यार्थयोगी रूढ़िप्रयोजनयोरन्यतरच्चेति लक्षणायास्त्रीणि कारणानि प्रोक्तानि मम्मटाचार्येण।

चण्डीदासस्तथान्ये केचनाचार्या मुख्यार्थबाधस्यार्थः 'अन्वयानुपपत्तिः' इति चक्रुः। केषांचिदाचार्याणां कथनमस्ति यद् 'गङ्गायां घोषः' इत्यत्र गङ्गाप्रवाहे घोषस्य अन्वयो नैव संगच्छते। अतोऽन्वान्वयस्यानुपपन्नत्वाद् गङ्गापदं लक्षणया तटरूपमर्थं बोधयति। वाक्येऽस्मिन् अभिधया वाच्यार्थेन गङ्गाप्रवाहेन सह घोषस्यान्विति नैंव सङ्गच्छते। एनामेवान्वयानुपपत्तिरित्या चक्षते। एवंविध बाधस्थलेषु विद्वद्भिर्लक्षणाया बीजमन्वयानुपपत्तिरित्यङ्गीकृतम्।

वाचस्पतिमिश्र-मधुसूदन सरस्वती-गागामट्टा-पदेव प्रभृतयो मीमांसका मतमेनं समर्थयन्ति। काव्यशास्त्रीयाचार्यैस्स्वीकृतस्य मुख्यार्थ बाधस्य स्थाने प्राचीननैयायिका अन्वयानुपपत्तिमेव लक्षणाया बीजं स्वीकुर्वते, किन्तु परवर्तिभिर्नैयायिकै-विश्वनाथन्याय-पञ्चाननप्रभृतिभिरन्वयानुपपत्तिस्तात्पर्यानुपपत्तिश्च उभ एव लक्षणाया बीजरूपेणाङ्गीकृते। केशमिश्र-राजचूडामणि-परमानन्दचक्रवर्त्यादय आलङ्कारिका अपि मतमेनमनुसरन्ति।

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केषाचिदालङ्कारिकाणां मान्यतैषा प्रसरति, यदि केवलामन्वयानुपपत्तिमेव लक्षणाया बीजं स्वीकुर्मश्चेत् 'काकेभ्यो दधि रक्ष्यताम्' इत्यादि स्थले दधिरक्षणस्यान्वयो भवत्येव, न वाच्यार्थेन सह बाधः इति। इदमप्यत्र ध्येयमस्ति, यत्काकपदेन काकसमुदायरूपोऽर्थो नाभिप्रेतः। अत्र वक्तुस्तात्पर्यं सकलदध्युपघातक-प्राणिमात्र एव, अतः केवलमन्वयानुपपत्तिमेव लक्षणाया कारणं न वरम् इति तात्पर्य समर्थकाचार्याणां मान्यतैषा। जयदेव-धर्मराजाध्वरीन्द्र-विश्वनाथन्यायपञ्चानन-मौनिश्रीकृष्णभट्टान्नंभट्ट-महेश्वर न्यायालङ्काराच्युतरायप्रभुतयो तात्पर्यान्वया-नुपपत्तेस्समर्थका आचार्या विद्यन्ते।

धर्मसूरि-चित्सुखाचार्य-प्रभृतयो केचन विद्वांसोऽन्वयानुपपत्ति तात्पर्यान्वयानुपपत्तिमवमत्य तयोः स्थाने वाक्यप्रामाण्यानुपपत्ति लक्षणाया बीजं मन्वन्ते। पण्डितनैयायिकसमर्थितं तात्पर्यानुपपत्तिमेवाङ्गीकरोति।

केचन आचार्याः वेदे लक्षणायास्सत्तां नैवाङ्गीचक्रुः। शालिकनाथस्य मान्यतैषा वेदेतु लक्षणाया निबन्धनं नैव भवति ; यतो हि वेदे स्वाभाविककार्यपरत्वस्यापलापः कर्तुं नैव शक्यते। वस्तुतो लक्षणा-बीजानि सुधीभिरनेकानि विवेचितानि। गोकुलनाथोपाध्यायेन स्वकीये भक्ति [लक्षणा] विवेकनामके ग्रन्थे सोदाहरणानि लक्षणाबीजानि व्याख्यातानि तान्यपि प्रकरणतः समुदाहरामः। तद्यथा—कुत्रापि अनाकांक्षत्वमेव लक्षणाबीजम्। अन्यत्र शब्दलभ्येऽर्थे आकांक्षाया अभावो लक्षणाबीजम्। कुत्रापि अविनाभाववोधकसामग्रया विना शाब्दबोधं प्रतिरोध एव लक्षणाया बीजम्। कतिपयस्थले तात्पर्यग्रहेण वाच्यार्थस्य बोधो लक्षणाबीजम्।

एवं लक्षणाबीजस्वीकर्तृणाञ्चाचार्याणां विविधा वादा प्रसरन्ति। केचनाचार्या अन्वयानुपपत्तिम् अन्ये तात्पर्यान्वयानुपपत्ति अपरे समन्वयवादिन उभे एव स्वीचक्रुः। त्रयो वादा मुख्यरूपेण साहित्यजगति विश्रुतास्सन्ति। तथापि लक्षणाबीजस्य कारणरूपेण पूर्वोक्तप्रकारेण विद्वद्विमर्शिन्य न्यान्यपि कारणानि दृष्टिपथमायान्ति।

III.A. 31

वाल्मीकि की रसव्यंजना

जयकिशनप्रसाद खण्डेलवाल

III.A. 31(a)

PRATIHĀRENDURĀJA AND BHAṬṬENDURĀJA

Anita Karan, DELHI

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III.A. 32

IMPACT OF KĀLIDĀSA ON RASĀRNAVA-SUDHĀKARA

K. V. Krishnamachary, SUBEDARI (WARANGAL)

Rasārṇava-sudhākara is one of the most important works on poetics and dramaturgy in the medeival period. The author *Śiṅga-bhūpāla-II* belongs to 14th century A.D., who ruled over Talangana region, with *Racakonda* as his capital.

Besides *Rasārṇava-sudhākara*, he authored *Sangeetha Sudhākara* and a drama *Ratna Pāncalika*. He is praised by his contemporaris as "*Sarvajña*".

In this paper it is intended to evaluate the impact of *Kālidāsa* on *Rasārṇava-sudhākara*. The text is divided into three parts. *Ranja-kōllāsa, Rasikōllāsa* and *Bhāvakōllāsa*. He dealt with almost all subjects of *Alaṅkāra Śāstra*, from *Nāyika, Nāyaka bhedās* to *Rasa* and *Drāma*.

In this exhaustive text on *Alaṅkāra Śāstra*, *Singa-bhūpala* while explaining the *Lakṣhaṇās*, takes *Lakṣyas* from almost all important poets of Sanskrit literature. But not astonishingly he takes most *Lakṣyas* from the works of *Kālidāsa*. He has quoted not only 128 verses, but many prose passages also in many places in his book. This makes us conclude that *Kālidāsa* was his most favourite poet, and he planned his *Alaṅkāra Śāstra* text on the lines of *Kālidāsa's* aesthetic philosophy.

III.A. 33

यमक अलंकार और स्थान-नियम

मथुरेशनन्दन कुलश्रेष्ठ, झालावाड़

1. काव्य में आवृत्तिगत सौन्दय का सृजन अनेक स्तरों पर अनेक प्रकार से किया जाता है। अलंकारों में भी अनुप्रास, वीप्सा, यमक, लाटानुप्रास, पुनरुक्ति-वदाभास आदि अनेक ऐसे अलंकार हैं जिनका सम्बन्ध आवृत्तिगत सौन्दर्य से है। यमक अलंकार एक ऐसा अलंकार है जिसमें वर्णों की आवृत्ति स्वर सहित पूर्वक्रम में स्थान-नियम के अनुसार होती है।

2. सामान्यत: यह समझा जाता है कि अर्थ-वैभिन्न्य ही यमक अलंकार का सबसे महत्वपूर्ण अंग है। परन्तु अर्थवैभिन्न्य यमक अलंकार का अपरिहार्य तत्त्व नहीं है। यमक अलंकार का अपरिहार्य तत्त्व स्थान-नियम है।

3. स्थान-नियम के प्रथम व्याख्याता वामन हैं। वामन के अनुसार यमक के

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प्रयोजक पद की अपनी उपस्थिति से अथवा दो भिन्न भिन्न पदों के अंशों से मिलकर एक पद जैसा प्रतीत होने वाले सजातीय के साथ सम्पूर्ण रूप से अथवा एक देश से अनेक पादों में व्याप्ति को स्थान-नियम कहा जाता है। उनके अनुसार एकदेशीय यमकों में अन्य श्लोकों की अपेक्षा में स्थान-नियम का पालन होता है।

4. दण्डी ने यमक में स्थान-नियम की अनिवार्यता स्थापित की और आदि, मध्य तथा अन्त के रूप में स्थान-नियम को स्थापित किया है। दण्डी का स्थान-नियम पद को इकाई मानकर चलता है अतः उसकी आदि, मध्य और अन्त की कल्पना अत्यधिक उदार है।

5. रुद्रट ने स्थान-नियम का आधार पाद माना है और यमक के क्षेत्र में पाद, पादार्द्ध, पाद चतुर्थांश और पाद तृतीयांश की आवृत्ति के रूप में यमक की व्याख्या की है। रुद्रट का स्थान-नियम गणित के कठोर नियमों का पालन करता है।

6. स्थान-नियम के सैद्धान्तिक विवेचन और व्यावहारिक प्रयोगों के अनुशीलन के उपरान्त स्थान-नियम की परिकल्पना निम्नलिखित रूप में सामने आती है :—

(अ) स्थान-नियम एक आवृत्तिगत नियम है जो श्लोक के विभिन्न पादों में सन्तुलन उत्पन्न करता है।

(आ) पादावृत्ति के सन्दर्भ में इसका सम्बन्ध एक पाद की अन्य पाद के रूप में आवृत्ति से है।

(इ) पादावृत्ति का क्षेत्र बढ़ते-बढ़ते अर्द्धाभ्यास और श्लोकाभ्यास तक पहुँच जाता है।

(ई) पाद के सन्दर्भ में स्थान-नियम Permutation और Combination के आधार पर यमक के विभिन्न भेदों की सृष्टि करता है।

(उ) इसी प्रकार के भेद पादार्द्ध, पाद चतुर्थांश, पाद तृतीयांश, पाद षष्ठांश Permutation और Combination के आधार पर यमक भेदों की सृष्टि करते हैं।

(ऊ) स्थान-नियम में पाद के आदि, मध्य और अन्त भी स्थान के रूप में आधारित किये जाते हैं।

(ए) क्योंकि स्थान-नियम का निर्धारण सापेक्षता के आधार पर होता है अतः उसे पाद के सन्दर्भ में किसी भी प्रकार के कठोर नियमों में नहीं बांधा जा सकता।

(ऐ) स्थान-नियम में आदि, मध्य और अन्त की परिकल्पना पर्याप्त रूप से लचीली है। किसी भी यमक प्रयोग का प्रारम्भ जब पाद के प्रारम्भ में होता है तो वह आदि यमक ही कहा जाता है, भले ही वह पाद का कितना ही स्थान क्यों न घेर ले। इसी प्रकार यदि कोई यमक प्रयोग पाद के प्रथम वर्ण और अन्तिम वर्ण के बीच में है तो वह निश्चित रूप से मध्य यमक हो कहलायेगा। भले ही यह यमक आदि मध्य के अक्षरों को छोड़कर पूरे पाद को ही क्यों न व्याप्त कर ले। इसी प्रकार यदि कोई यमक-प्रयोग पाद के अन्तिम वर्ण पर समाप्त होता है तो वह

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अन्त यमक ही कहलायेगा, भले ही यह प्रयोग प्रथम वर्ण के बाद से लेकर पाद के अन्त तक ही क्यों न हो ।

(ओ) स्थान-नियम एक पाद अथवा पादांश को इकाई मान कर नहीं चलता यह वर्ण संख्या को इकाई मानकर चलता है । यही कारण है कि उन प्रयोगों में भी स्थान-नियम का पालन हुआ माना जाता है जिनमें पाद के सभी वर्णों में से यदि एक-दो को छोड़कर सभी की आवृत्ति हो जाती है अथवा जहाँ पूरा पाद अपने साथ अपने से पूर्व के या पश्चात के पाद के भी दो-तीन अक्षर लेकर द्वितीयार्द्ध में ज्यों का त्यों आवृत्त हो जाता है ।

III.A. 34

RŪPAKA AND LAKṢAṆĀ

Parul Mankad

Earlier Ālaṃkārikās beginning with Udbhaṭa hold that Lakṣaṇā or indication is at the root of Rūpakālaṃkāra. Almost all the commentators of Mammaṭa follow this view.

It goes to the credit of Appayya Dīkṣita who in his *Citra-mīmāṃsā* controverts this view and logically arrives at the conclusion that acceptance of Lakṣaṇā is not necessary for Rūpaka, which can be explained on the strength of proximity or Saṃsarga-maryādā. Jagannātha in the name of the Navyas upholds the same view and disproves the case of Lakṣaṇā.

All this has been critically presented in this paper.

III.A. 35

भट्ट नारायण का ओज गुण

भारतेन्दु मिश्र, लखनऊ

रामायण पढ़ने पर महर्षि वाल्मीकि का स्मरण हो आता है, ध्वनिका प्रसंग आने पर आनन्दवर्धन का ध्यान हो आता है, गीतका प्रसंग आने पर जयदेव के गीत याद आने लगते हैं वैसे ही वीर रस और ओज गुण का प्रसंग जब कभी संस्कृत साहित्य में आया वहाँ पर सुकवि भट्टनारायण का नाम अवश्य आया है ।

भट्ट नारायण एक कवि ही नही वस्तुतः "भृगराम" उपाधि से आभास होता है कि वह शूर वीर भी रहे होंगे इसीलिए उन्होंने ऐसे प्रसंग पर लेखनी उठाई । भट्ट नारायण को आलंकारिकों ने बाद में प्रसिद्ध कर दिया—मम्मट, विश्वनाथ, धनञ्जय, आदि ने उनकी कृति को स्थल स्थलपर उद्धृत किया, किन्तु कालिदास, व्यास, भास, वाल्मीकि की भांति उनकी प्रशंसा नहीं की गई वरन् मम्मट आदि ने तो उनके श्लोकों को दोष वर्णन में उद्धृत किया है । इतना होते हुए भी भट्ट नारायण का महत्त्व

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कम नहीं होता क्योकि भट्ट नारायण वीर रस के क्षेत्र में एक मात्र ही कुशल कवि प्राप्त होते हैं ।

(क) ओज गुण का स्वरूप—
(ख) वेणीसंहार मैं ओज गुण के दृश्य
(ग) उपसंहार ।

III.A. 36

संस्कृत चित्रकाव्य की भूमिका

इन्दुभूषण मिश्र

III.A. 37

THE TWELFTH RASA OF MODERN POETRY

Krishna Kumar Mishra, LUCKNOW

Earlier Rasa-theoriticians have accepted only Eight Rasas in Nāṭya. Later on Śānta also got place as ninth Rasa, for example Mammaṭa says in his Kāvya-Prakāśa :

"निर्वेद: स्थायि-भावोऽस्ति शान्तोऽपि नवमो रस:" A Few later Bhaktivādins propounded Tenth Rasa—Bhakti, and, also, created a route for the acceptance of Vātsalya also as eleventh one.

Now, a type of Poetry has evolved face to face the odds of Modern times and the sufferings of the man which can't be examined under above Rasas or their sthāying, thought it is no way enferior is poetic excellence in compansion to the poetry known under said Rasas. Same time this specific poetry is, also, pregnant of fully 'Rasātmaka Anubhava' which is quite different from previously known Rasas.

At this stage we may endeavour to propose newest and Twelfth kind of Rasa..... (?) and its Vibhāvas, Anubhāvas, Vyabhichāṅus and sthāyī (which ultimately manifests itself as Rasa).

III.A. 38

CONSIDERING HĀSYA TO BE THE PRINCIPAL RASA OF SANSKRIT PLAYS.

Prafulla Kumar Mishra, BHUBANESWAR

Śṛṇgāra, *Vīra*, *Karuṇa* and *Adbhuta* are given much prominence for being the principal *rasa* nay, the only one *rasa*. *Hāsya* being

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the second one in the enumeration of rasas draws our attention. The importance of hāsya may be examined as follows :—

1. *Hāsyarasa* being the *aṅgirasa of* sanskrit plays : For this we find *hāsya* to be the *aṅgirasa* (predominant) in *prahasanam*, *nāṭyarāsakam* and *Kāvyam* categories of sanskrit plays.

Others like *saṁlāpak* and *ullāpyaka* categories provide alternative scope for the *hāsya rasa* being the predominent sentiment. Plays like *vīthī*, and *troṭaka* sanction *hāsya* to be displayed widely though not predominantly.

2. *Hāsya* is the only *rasa* which synthesises all and includes all. Since *hāsya* has different dimentions and aspects and all of them are exposed in different stuations of life. Through *hāsa* one can display all other bhāvas. Laughter being the essence of human life can include different *sthāyibhāvas* (or rasas).

The psychological analysis of human emotions and behaviour can shed light in this connection.

III.A. 39

डिमनायकत्वविमर्शः

राजदेव मिश्र, फैजाबादम्

दृश्यकाव्यस्य (नाट्यस्य) दशभेदाः सन्ति—1. नाटकम्, 2. प्रकरणम्, 3. भाणः, 4. प्रहसनम्, 5. डिमः, 6. व्यायोगः, 7. समवकारः, 8. वीथी, 9. अङ्कः, 10. ईहामृगः। संघातार्थक—"डिम्" धातोः "क" प्रत्ययोगाद् डिमपदं निष्पद्यते। अस्मिन् रूपकभेदेऽनेकनायकव्यापापाणां समायोजनं भवत्यतो डिमनामास्यान्वर्थतां भजते। अस्मिन् रूपकभेदे समुद्धतनायकानामवस्थानं भवति। आचार्यधनंजयः "वस्तु नेता रसस्तेषां भेदकः" इत्यादिना वस्तु, नेतारं रसञ्च रूपकाणां भेदकतत्त्वेन स्वीचकार। त्रिषु भेदकतत्त्वेषु नायक (नेतृ) रूपं तत्त्वं महत्त्वमावहति। आभरताद् आधुगिकाचार्यान् यावत् प्रायः सर्वैर्नाट्याचार्यैरस्य रूपकभेदस्य नायकत्वविचारः कृतः। नायकस्य संख्याविषये तस्य स्वरूपविषये च नाट्याचार्याणां परस्परं मतभेदः। अधिक-संख्याका आचार्या भरतमतानुसारिणः सन्ति। परन्तु कतिपयाचार्यैः स्वातन्त्र्यरूपेण नायकत्वविचारो विहितः। एतत्सर्वं खल्वस्मिन् शोधपत्रे सम्यक्तया विवेचितम्।

III.A. 40

नाट्यशास्त्र में प्रतिभा

रामगोपाल मिश्र, दिल्ली

मुनि भरत प्रणीत नाट्यशास्त्र एक महनीय ग्रन्थ है जिसमें नाट्य और काव्य विषयक तत्त्वों का सूक्ष्म तथा व्यापक विश्लेषण किया गया है।

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कवि रससिद्ध और भविष्यद्रष्टा होता है। भविष्य द्रष्टृत्व का एकमात्र आधार प्रतिभा है, जिसके फलस्वरूप कवि अनुभूत सौन्दर्य का रमणीय चित्र, प्रत्यक्ष सा प्रस्तुत करने में समर्थ होता है तथा प्रतिभा ही सर्वथा नवीन विषयों के स्फुरण का आधार भी है।

नाट्यशास्त्र में स्पष्टतया प्रतिभा का विवेचन अनुपलब्ध है। इसमें काव्यहेतु की भी चर्चा नहीं है तथापि आद्योपान्त परिशीलन से निम्न तत्थों का उन्मेष होता है।

वुद्धि ही प्रतिभा है। 'बुद्धिविवर्धनम्' [ना. शा. 1.115] की व्याख्या करते हुए अभिनव गुप्त ने 'स्वप्रतिभामेव तादृशीं वितरति' अर्थ किया है। प्रतिभा का पर्यायवाची पद 'शक्ति' नाट्यशास्त्र में प्रयुक्त है [ना. शा. 18.49]

वुद्धि के मेधा-स्मृति-मति, तीन भेद होते हैं। तीनों का एकस्थान पर अनेकत्र उल्लेख नाट्यशास्त्र में है। [ना. शा. 3.5, 3.87]

मेधा वर्तमानकालिकी, स्मुति अतीत-विषयक और मति भविष्यदर्थदर्शिनी होती है। इस सूक्ष्मान्तर के कारण ही तीनों का एक साथ उल्लेख हुआ है।

आचार्य और शिष्य के गुणों का कथन करते हुए भरत आचार्य में मेधा, स्मृति और मति तीनों का समावेश मानते हैं जबकि शिष्य में मति का अभाव होता है।

'ऊहापोहौ मतिश्चैव स्मृतिर्मेधा तथैव च।
एतानि पञ्च यो वेत्ति स आचार्य प्रकीर्तितः ॥
मेधा स्मृतिर्गुणश्लाघा रागः संघर्ष एव च।
उत्साहश्च षडेवैतान् शिष्यस्यापि गुणान् विदुः ॥

ना. शा. २६. ३६-३७

कारयित्री और भावयित्री प्रतिभा का भी संकेत नाट्यशास्त्र में समुपलब्ध है। काव्यकर्ता को यश की प्राप्ति होती है तो प्रेक्षाकर्ता को महान् धर्म प्राप्त होता है। [ना. शा. 5.107, 108]

'प्रगल्भ', 'अभियुक्त' [प्रतिभान्वितः], 'प्रत्युत्पन्नप्रतिभः' आदि पदों का प्रयोग भी नाट्यशास्त्र में प्राप्त है।

III.A. 41

वाल्मीकीय रामायण में विम्ब-विधान

शिवेश्वर मिश्र, भागलपुर

महर्षि वाल्मीकि की एकमात्र रचना "रामायणम्" है। यह 'आदिकाव्य' है। इसमें आदिकवि ने भावों की सम्प्रेषणीयता हेतु साम्य-योजना के अतिरिक्त विम्व-विधान किया है। अप्रस्तुत के अभाव एवं सभाव में भी विम्वों का विधान होता है। परन्तु अप्रस्तुत का आधार मिलने पर वे विम्ब विविध वर्णों ओर छवियों में उतरते हैं।

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विम्बों का विभाजन विभिन्न इन्द्रियों के द्वारा ग्राह्य विभिन्न विषयों के आधार पर किया जाता है। अतएव इनके नाम भी चाक्षुष-विम्ब, श्रावण-विम्ब आदि ही रखे जाते हैं। ऐन्द्रिय विम्बों में स्वभावतः चाक्षुष विम्ब ही प्रधान होता है। आदिकवि ने भी रामायण में चाक्षुष, श्रावण, स्पर्श तथा कामज विम्बों का विधान किया है।

विम्ब की छटा में और भी निखार लाने के लिए उपमेय एवं उपमान का विविध रूपों में प्रयोग किया जाता है। कहीं संज्ञा का प्रयोग होता है तो कहीं संज्ञा के लिए विशेषण मात्र का प्रयोग होता है। कहीं संज्ञा के साथ एक तो कहीं अनेक विशेषण आते हैं। उनकी कुछ स्थितियाँ हैं—उपमान-उपमेय निर्विशेषण, उपमान और उपमेय दोनों सविशेषण, उपमान निर्विशेषण-उपमेय सविशेषण, उपमेय निर्विशेषण-उपमान सविशेषण, अमूर्त उपमेय तथा मूर्त उपमान आदि। प्रस्तुत निबन्ध में इनकी विशेष समीक्षा की गई है।

III.A. 42

VARIANTS FROM KUMĀRASAṂBHAVA AND THE KĀVYAPRAKĀŚA"

Tapasvi Nandi, AHMEDABAD

An attempt has been made by us on earlier occasions to suggest how works on *alaṃkāra* could be taken as useful research-tools in fixing up some variants from different works of Kālidāsa. With due respect to Dr. Rewaprasad Dwivedi, in our humble opinion the critical text of perhaps all the works of Kālidāsa has yet to be finalized. For this purpose all available mss., with or without commentaries either published or unpublished have to betaken into account along with other important research-tools. Works on *alaṃkāra*, beginning with the *Kāvyālaṃkāra-Sūtra-vṛtti* of Vāmana quote profusely from kālidāsa. The variants presented in these quotations represent older traditions backed by older mss. now not available to us. These have to be consulted seriously before fixing up this or that reading.

In this paper twelve verses from the *Kumārasaṃbhava* as found quoted in the *Kāvyaprakāśa* of Mammaṭa have been taken up as illustrations. Some important editions with different commentaries on the *Kāvyaprakāśa* have also been looked into. We do not claim to have fixed as final any reading, but our task is to suggest a methodology and assist any careful editor in getting closer to the original text of Kālidāsa's works. In articles to follow, we will

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pursue this matter of locating variants and try to cover all the verses from all the works of Kālidāsa as quoted by different ālaṃkārikas and put before any learned editor our useful findings.

It may be noted in passing that we have critically edited Jinasamudra's commentary on the Raghuvaṃśa. The mss. of this unpublished work was made available to us from the L. D. Institute of Indology. We have furnished as many as fourteen appendices comparing the results with Mallināthas commentary. This single work presents useful information so far as the sequence of verses, the number of verses, the variants, the interpolations etc. located in the text of the Raghuvaṃśa are concerned. We feel that the "Mahābhārata task" concerning the text-criticism of the works of Kālidāsa, far from its being accomplished fully, has hardly started.

III.A. 43

THE PRINCIPLE OF DRAMATIC IRONY AND SANSKRIT DRAMA.

Kshetrabasi Panda, BHOPAL

Western dramatic theeory recognises the element of dramatic irony as the very backbone of the play. But being a western concept, it naturally strikes to our mind that how for this principle finds support, if any at all, in Sanskrit drama. The answer to this query definitely emerges positive since Sanskrit plays abound in situations which culminate in dramatic irony strictly in accordance its Western notion. Quick repartness, Panaromsia, wit and humour substantiate the verbal and the comic irony in Sanskrit drama whereas the life philosophy, poetic vision and view of contemporary socio-political conditions of the Sanskrit playwrights lead to the tragic irony in their plays. Thus the Sanskrit playwright proves his versatility in front of the dramatic irony.

A question may generally arise regarding the tragic irony in Sanskrit Drama since tragedy, is, as a rule, prohibited in Sanskrit dramaturgy. But this severe injuction, however, could not check the playwrights' dramatic muse to produce tragic situations and scenes of heart-rending pathos. Even, some of their plays are, to all outward appearance, comedies in which tragic end appears to be suppressed due to the dramatic canons. Moreover, the *Ūrubhanga* of Bhāsa is a perfect tragedy which leads to a catastrophic end in

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Duryodhana's life. This Sanskrit play, a solitary composition of its kind, comes very close to Greek Tragedy. The play is so rich in tragic irony that we hardly find any example of comic irony. other plays like the Uttararāmacarita, the *Śākuntala*, the *Nāgānanda*, the *Svapnavāsavadatta*, even the *Mṛcchakaika* are mostly rich to produce the tragic ironical situations.

So far the comic irony is concerned, Sanskrit drama leads him to build up a series of comic situations replete with dramatic irony. Almost all the plays in Sanskrit are abundantly rich in comic ironical situations. We further find that the examples of both the comic irony and tragic irony found in Sanskrit drama are at par with the Western plays. Like the ghosts and the witches in the Shakespearan plays, the device of the Cāṇḍālakanyās, the magic show, the curse-episode etc. are employed by the Sanskrit playwrights only to give colour to dramatic irony.

It is further remarkable that the Sanskrit playwrights contribute something new to the field of dramatic irony. Like the Sophoclean irony, the irony envisaged by the great savants like Bhāsa and kalidāsa can be termed as the Bhāsāite irony and the Kālidāsāite irony respectively. Bhāsa has a tendency to create irony by bringing the members of one family together in peculiar circumstances, so that all of them or one of them does not recognise the other. So the mistaken identity comes out as a core of the Bhāsāite irony, the immense dramatic possibilities of which are materialised in the *Svapnavāsaradatta*, *Madhyamavyāyoga* and *Pañcarātra*. Kālidāsa has developed some of the motifs inherent in the Bhāsāite irony and invested them with deeper sentiments. In comparison to Bhāsa, Kālidāsa is able to delve more deeply into human problems with great insight and vision to attack greater sīgnificance to the situations breathing in dramatic irony. In the Kālidāsāite irony, destiny makes a tryst with the inconsistency of characters. Kālidāsa even has not forgot to apply his predecessor's view-point. So the Bhāsāite irony is also reflected in his plays. Kālidāsa has developed the Bhāsāite motif of non-recognition viewing it in a more human perspective and also bestowed tragic depth to it. Adopting this very motif of non-recognition Bhavabhūti has also produced inonical situations achieving greater tragic and pathetic effects even than the Kālidāsāite irony.

So the Sanskrit playwrights dealing with the basic principles of

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irony delve deeply into the innermost recess of human mind focussing the landscape of its trauma, dilemma and conflict.

In spite of happiness at the end, the playwright like Kālidāsa and Bhavabhūti, contrary to their Western counterparts, only show that if a man commits wrong, he can make its amendment also, and this happy end does not diminsh the acuteness of tragic irony. So the term dramatic irony, though is a western concept and is an off-spring if Greek Tragedy, still has a better scope particularly in Sanskrit Drama.

III.A. 44

शब्द

कौशलेन्द्र पाण्डेय, वाराणसी

'शब्द' की व्याख्या आदिकाल से की जाती रही है। 'शब्द' के सम्बन्ध में तथा इसके स्वरूप को लेकर विभिन्न शास्त्रों में अनेक मान्यताएँ दृष्टिगत होती हैं। "शब्द" के बिना विश्व की कल्पना अधूरी प्रतीत होती है। कालचक्र के समानान्तर शब्द-सम्बन्धिनी अवधारणा भी निरन्तर गतिशील रही। वर्तमान युग में विज्ञान ने चरमोत्कर्षकी परिधि में "शब्द" भी विश्लेषण का विषय बना।

प्रस्तुत शोधपत्र में 'शब्द' पर प्राचीनकाल से अवतक किए गए विचारों का तुलनात्मक समीक्षण करते हुए किसी निष्कर्ष के साथ विन्दुविशेष तक पहूँचनें का प्रयास विहित है।

III.A. 45

पं० अम्बिकादत्त व्यास की गद्यात्मक अभिव्यंजना : शक्ति और अलंकार के सन्दर्भ में

राम नारायण पाण्डेय, रांची

भूमिका :

भाव का प्रकटीकरण साहित्य है, क्योंकि इसका आधार अर्थ और शब्द होता है तथा शब्द और अर्थ का सहित भाव साहित्य है। परन्तु जिस किसी ढंग से मनोगत तथ्य को उपस्थित कर देना साहित्य नहीं कहलाता है। इसके प्रस्तुतीकरण के लिए व्यक्तिगत कौशल का बहुत महत्त्व है। यह कलाकार का वह आन्तरिक गुण है, जिसके माध्यम से वस्तु में सौन्दर्य, चमत्कार, चाकचिक्य, आकर्षन आदि गुण उत्पन्न होंते हैं। यह भावना के प्रस्तुतीकरण का एक खास तौर-तरीका होता है, जिसे व्यक्ति का शिल्प कहा जा सकता है। अभिव्यक्ति में अगर हम इसका प्रयोग करते हैं तो वही अभिव्यंजना है। आज इसके लिए शैली, रीति आदि का प्रयोग किया जा रहा है, परन्तु अभिव्यंजना के लिए ये शब्द पर्यायवाची न होकर इकाई मात्र हो

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सकते हैं। पं० अम्बिकादत्त व्यास के आधुनिक गद्य को इन्हीं परिधियों में परखने का प्रयास किया गया है।

शोध-निबन्ध की प्रस्तावित रूपरेखा :

(१) **शब्द शक्ति और अभिव्यंजना :** अभिधा का प्रयोग—वाच्यार्थ एवं अभिव्यंजना—लक्षणा का प्रयोग—लक्ष्यार्थ और अभिव्यंजना—व्यंजक शब्द का अभिव्यंजना की दृष्टि से महत्त्व—अभिव्यंजना के सन्दर्भ में व्यङ्ग्यार्थ की उपयोगिता।

(२) **अभिव्यंजना में अलंकार की भूमिका :** अभिव्यंजना और अलंकार—अनुप्रास—यमक—उपमा—उत्प्रेक्षा—रूपक—अपह्नुति—समासोक्ति—निदर्शना—अप्रस्तुत-प्रशंसा—अतिशयोक्ति—दीपक—विरोधाभास आदि।

(३) **ध्वनि और अभिव्यंजना :** अभिव्यंजना में ध्वनि का योगादान—वस्तु-ध्वनि—अलंकार ध्वनि—रसध्वनि।

(४) **लोकोक्तियों, मुहावरों और अभिव्यंजना :** लोकोक्तियों एवं मुहावरों से अभिव्यंजना की प्रभावशालिता—उदाहरण एवं मूल्याङ्कन।

(५) **अभिव्यंजना के कुछ दोष :** पददोष—अर्थदोष—वाक्यदोष—वाक्यार्थ दोष।

(६) **सारांश :**

III.A 46

VṚTTIVICĀRA IN JAYADEVA'S CANDRĀLOKA

J. S. Pandya

Jayadeva in his *Candrāloka* has offered fresh insights in the topic of *Śabda-vṛttis* or powers of a word. No doubt he treats of the three powers viz., *abhidhā* or the power of expression, *lakṣaṇā* or indication and *vyañjanā* or suggestion, but his treatment is unique from so many angles. He picks up *vyañjanā* first without giving any direct reason for the same. But the comm. Ramā has an explanation. Then, Jayadeva treats of *lakṣaṇā* with his own classifications. Most noteworthy part of his discussion is that he does not take '*mukhyārtha-bādha*' or contradiction of the primary meaning as a pre-condition for *lakṣaṇā*. He insists on *tātparya-agrahaṇa* i.e. absence of realization of import as the basic condition for *lakṣaṇā*. This is very subtle. We come across this line of thinking in Visvanātha and his commentators and also in the great Appayya and Jagannātha. Jayadeva's classification and naming of the varieties of *lakṣaṇa* also seem to be different from the traditional approach seen in Mammaṭa. Perhaps Jayadeva represents and revives a forgotten tradition. An attempt is made herein to discuss it in its historical perspective critically.

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III.A. 47

भट्टिकाव्यगतालङ्कारसमीक्षणम्

महावीर पाठकः

विहितमेवास्ति शब्दशास्त्रपारावारसन्तरणपक्षदक्षश्रीमद्भट्टिविरचितस्य रावणवध-महाकाव्यस्य वैलक्षण्यम्। तत्तद्वस्तुजिधृक्षुजनप्रारब्धान्वेषणलब्धस्वाभिमतवस्तुतत्त्व-कल्पपादपायमानेऽप्यस्मिन् महाकाव्येऽलङ्कारतत्त्ववुभुत्सुजनैः सविमर्शः स्वाध्यायो नित-रामपेक्षित इति मत्वा मयाऽत्र पदन्यासः समासादितः। शब्दशास्त्रीय-फक्किकाफणा-स्फारी भवदखिलालङ्कारमणिगणान्वेषणं विवेकसूत्रगुम्फितं विदुषां कौतुकाय स्यादिति दृढ़ो मे विश्वासः। यथा—एकावल्यलङ्कारोदाहरणतया प्रसिद्धमेतदीयं पद्यम् :—

"न तज्जलं यन्न सुचारुपङ्कजं
न पङ्कजं तद्यदलीनषट्पदम्।
न षट्पदोऽसौ न जुगुञ्ज यः कलं
न गुञ्जितं तन्न जहार यन्मनः॥" इति

यत्र पूर्वम्पूर्वं प्रति परं परं स्थाप्यतेऽपोह्यते वा तत्रैकावली भवति। अत्र सर्वेषु जलेषु सुचारुपङ्कजत्वं स्थाप्यते—

एवं सर्वेषु च पङ्कजेषु लीनषट्पदत्त्वं स्थाप्यते। यद्यपि सर्वेषु जलेषु सुचारु पङ्कजसम्बन्धाभावेऽपि तदभिधानेनातिशयोक्तिरिति वक्तुं शक्यते—तथापि उभयोः नैरपेक्ष्येण संस्थितेः संसृष्टिरित्यवधेयम्। एवमेवाग्रेऽपि अलङ्कारविवेचना मया करिष्यते। स्वयं भट्टिनाप्युक्तम्—

"दीपतुल्यः प्रबन्धोऽयं शब्दलक्षणचक्षुषाम्।
हस्तामर्श इवान्धानां, भवेद्व्याकरणादृते॥" इति।

III.A. 48

वाल्मीकीये रामायणे बिम्बानुसन्धानम्

मतिकान्त पाठकः, भागलपुरम्

वोध्यवोधकसम्पर्कजन्यसंवेदनक्रियायां दृश्यस्याकाररूपं मानसपटले अङ्कितं भवति। मनश्च बुद्ध्याऽऽत्मना च प्रेरितं भूत्वा तद्रूपाकारम् अनुकार्यानुरूपत्वानुसारं स्वीकरोति। नात्र बुद्धिरात्मा च गच्छतः स्पर्शविषयत्वम्। व्यापदेशिकसौविध्यार्थञ्च मनसः प्राधान्यं गृह्यते। अनुकार्यग्रहणात् तत्पुनःसर्जनादारभ्यानुकृतिपर्य्यन्तं सर्वाः प्रक्रियाः शतपत्रव्यतिभेदवद् भवन्ति।

मानसक्रियासु चिन्तनया निर्मीयते प्रत्ययः भावना च मानव-व्यापारस्य रूपायण-माध्यमेन बिम्बग्रहणं करोति। मानसी शक्तिरस्ति यया बिम्बत्वं संयुज्यते सा कल्पनेति प्रथिता। एतावता सा कल्पना मनसो बिम्बविधायिनी शक्तिर्भवति।

कविः स्वदृष्टस्य जगतः सङ्कलितसंस्कारस्वरूपचिह्नानां संयोजनं स्वप्रतिभया

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तदनुरूपं कर्तुं यदा प्रयतते तदा बिम्बता निरूपप्यते । बिम्बनिर्मितौ क्षिप्रता मनस-स्तेजस्क्रियतामनुसरति ।

बिम्बत्वं काव्य-भाषायां स्वकीयसमस्तविच्छित्तिभिः सहाविर्भवति । अस्य निर्मितिश्चाभिप्रेतविषयेन संबद्धा जायते । सी. डे. लेविस महाभागैरिदं भावाविष्टं स्वीकृतम् । बिम्बगतसौन्दर्यरश्मयः संसारित्वं विहायाह्लादञ्चकाशते । शब्दबन्धता प्राक् अव्यक्तरूपेण मनसि प्रतिच्छायितं बिम्वत्वमिति निश्चप्रचम् । काव्यस्येयं निःशब्दाभिव्यक्तिरेव तच्छुद्धरूपमस्ति । रूपभावयोरिदं समञ्जनं कलायाः संस्पर्श-चमत्कृत्या व्यक्तं भवति । तदनन्तरमिदं व्यक्तं भावगोचरत्वं गच्छति ।

वाल्मीकीये रामायणे एतादृशबिम्बरचनायाः प्रकार-प्रपञ्चपञ्चकं दृष्टिपथमेति—

(क) अभिधामूलकम् (ख) उपाश्रितम् (ग) अनुक्रममूलकम्
(घ) रेखाङ्कनमूलकम् (ङ) सकेन्द्रनात्मकम्

माध्यमभिन्नतया अस्य बिम्बस्य पञ्चप्रभेदा अपि दृश्यन्ते—

(क) चाक्षुषबिम्बम् (ख) श्रौतबिम्बम् (ग) घ्राणबिम्बम्
(घ) रसनबिम्बम् (ङ) स्पर्शबिम्बम्

संवेगाधिक्यवशात् संक्रान्तबिम्बस्य सृष्टिर्जायते ।

एवमावयविकादिसंवेदिबिम्वानि बहुविधानि वाल्मीकेः काव्यजगति निबद्धानि दृश्यन्ते ।

अतएव विम्वानुसन्धानदृष्ट्या महाकवेः रामायणस्यानुशीलनमनिवार्यतां गच्छति ।

III.A. 49

ध्वनेः परिकल्पना—शब्दशास्त्रे काव्यशास्त्रे च
(तुलनात्मको विवेकः)

वनेश्वर पाठकः, रसंची

शब्दशास्त्रे (व्याकरणशास्त्रे) काव्यशास्त्रे चोभयत्र ध्वनितत्त्वस्य विवेचनं दृष्टि-मायाति । किन्तु शब्दशास्त्रे ध्वनेः सिद्धान्तत्वेन परिकल्पना नास्ति । सिद्धान्तत्वेन परिकल्पना तु ध्वनेः काव्यशास्त्रस्यैव विषयः । तत्रायं विषयः सैद्धान्तिकमहत्वे सर्व-विषयानतिशय्य वर्त्तते । ध्वनि-तत्त्व विवेचनं काव्यशास्त्रस्य मौलिको विषयो न । ध्वनिसिद्धान्तप्रतिष्ठापक- परमाचार्येणानन्दवर्द्धनेन तद्व्याख्याकारेणाभिनवगुप्तेन तयोरनुयायिना मम्मटेन च स्पष्टतः स्वीकृतमस्ति यद् ध्वनिसिद्धान्तस्योद्गमो वैयाकरणानां स्फोटसिद्धान्तोऽथवा ध्वनिविचार एव ।

आनन्दवर्द्धनेन ध्वनिकारिकाया वृत्तौ लिखितम्—"प्रथमे हि विद्वांसो वैयाकरणा व्याकरण-मुलत्वात् सर्व-विद्यानाम् । ते च श्रूयमाणेषु वर्णेषु ध्वनिरिति व्यवहरन्ति । तथैवान्यैस्तन्मतानुसारिभिः सूरिभिः काव्यतत्त्वार्थदर्शिभिर्वाच्यवाचकसम्मिश्रः शब्दात्मा काव्यमिति व्यपदेश्यो व्यञ्जकत्वसाम्याद् ध्वनिरित्युक्तः ।" आसां पङ्क्तीनां व्याख्या-

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यामभिनवगुप्तेन प्रोक्तम्—"(वैयाकरणैः) श्रूयमाणा ये वर्णा नादशब्दवाच्या अन्त्य-बुद्धिनिर्ग्राह्यस्फोटाभिव्यञ्जकास्ते ध्वनिशब्देनोक्ताः, (ततः प्रेरणां प्राप्य) अस्माभिरपि प्रसिद्धेभ्यः शब्दव्यापारेभ्योऽभिधा-तात्पर्यलक्षणारूपेभ्योऽतिरिक्तो व्यापारो ध्वनिरित्युक्तः।" अभिनवगुप्तेनात्र वाक्यपदीयकारस्य भर्तृहरेः स्फोट-(ध्वनि)-विचारोऽपि संक्षेपतः समुद्धृतोऽस्ति।

मम्मटेनाऽप्युत्तमकाव्य (ध्वनि काव्य)-स्वरूपनिरूपण कारिकाया वृत्तौ लिखितम्—"बुधैर्वैयाकरणैः प्रधानभूतस्फोटरूपव्यङ्ग्यव्यञ्जकस्य शब्दस्य ध्वनिरिति व्यवहारः कृतः। ततस्तन्मतानुसारिभिरन्यैरपि न्यग्भावितवाच्यव्यङ्ग्यव्यञ्जनक्षमस्य शब्दार्थयुगलस्य।"

इत्थमिदं सुतरामभिव्यक्तं भवति यद् ध्वनिसिद्धान्तस्योद्गमो वैयाकरणानां स्फोट-विचारोऽथवा ध्वनिविचारोऽस्ति। तत एव च प्राप्तप्रेरणा आलंकारिका अलंकार-शास्त्रे ध्वनितत्त्वमुद्भासितवन्त इति।

वैयाकरणेषु स्फोटतत्त्वस्याथवा ध्वनितत्त्वस्य प्रथम आविष्कारको महाभाष्यकारो महर्षिः पतञ्जलिः। तेन महाभाष्ये शब्दानुशासनप्रकरणे 'अथ गौरित्यत्र कः शब्द' इत्याद्युपक्रमता "अथवा प्रतीतपदार्थको लोके ध्वनिः शब्द इत्युच्यते। तद् यथा—शब्दं कुरु, मा शब्दं कार्षीः, शब्दकार्ययं माणवकः' इति ध्वनिं कुर्वन्नेवमुच्यते। तस्माद् ध्वनिः शब्दः" इति स्पष्टं प्रतिपादितम्। भर्तृहरिणापि नित्यशाश्वतब्रह्मस्वरूपस्य शब्द-तत्त्वस्य प्रकाशकेषु क्षणिकेषु श्रूयमाणेषु वर्णेषु ध्वनिरिति व्यवहारः कृतः। यथाह सः—"प्रत्ययैरनुपाख्येयैर्ग्रहणानुगुणैस्तथा।

ध्वनिप्रकाशिते शब्दे स्वरूपमवधार्यते॥" (वा० प०)

स्फोटं ध्वनिं च परिभाषमाणः स आह—

"यः संयोग-वियोगाभ्यां करणैरुपजन्यते।

स स्फोटः, शब्दजाः शब्दा ध्वनयोऽन्यैरुदाहृताः॥ (वा० प०)

अर्थात् संयोग-वियोगाभ्यां कारणाभ्यां कण्ठताल्वादिस्थानरूपैः करणैर्यः शब्द उत्पद्यते स शब्दः स्फोटः कथ्यते। स्फुटति विकसत्यर्थोऽस्मादिति व्युत्पत्त्या स एवार्थस्यावबोधकः। ततश्च वीचीसन्तानवत् श्रोत्रदेशमुपगच्छन्तः शब्दजाः शब्दा ध्वनयः कथ्यन्ते। ध्वनिर्द्विविधः—प्राकृतो वैकृतश्च। प्राकृतो ध्वनिः स्फोटमभिव्यक्तीकरोति। अर्थात् प्राकृतो ध्वनिः स्फोटस्याभिव्यक्तेः कारणं भवति। वैकृतो ध्वनिः स्फोटस्याभिव्यक्तेरनन्तरं जायमानस्तस्य (स्फोटस्य) स्थितिभेदस्य, अर्थात् चिराचिरकाल पर्यन्तमुपलब्धेरथवा द्रुतविलम्बितादिवृत्तिभेदस्य कारणं (जनकं) भवति। यथाह भर्तृहरिः—

"स्फोटस्य ग्रहणे हेतुः प्राकृतोध्वनिरिष्यते।

वृत्तिभेदे निमित्तत्वं वैकृतः प्रतिपद्यते॥" (वा० प० प्र० का०)

सारांशोऽयं यद् वैयाकरणानां मते स्फोटो व्यङ्ग्यः, प्राकृतो ध्वनिस्तस्य व्यञ्जकः। इत्थं ध्वनिर्व्यञ्जकः। इदमेव व्यञ्जकत्वसाम्यमाधृत्य काव्यशास्त्रे व्यञ्जको ध्वनिरुच्यते। यद्यपि ध्वनिवादिनामानन्दवर्द्धनाभिनवगुप्तमम्मटाचार्याणां स्वीकारोक्त्या

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सुस्पष्टमिदं यद्वैयाकरणानां ध्वनिविचारः (स्फोटविचारः) एवालंकारिकाणां ध्वनि सिद्धान्तस्योद्गमस्तथापि तेषां (वैयाकरणानामालंकारिकाणाञ्च) ध्वनिविचारयोर्मौलिकमन्तरं विद्यते । वैयाकरणाः शब्दमात्रं ध्वनिं कथयन्ति, यतः प्रत्येकं शब्द उच्चरितः श्रूयमानोवा स्फोटं ध्वनितं करोति । ध्वनिवादिनां काव्याचार्याणां मतानुसारं केंचन एव शब्दाः, येऽन्यमर्थमभिव्यञ्जन्ति त एव, ध्वनिशब्दवाच्यतामर्हन्ति । वैयाकरणाः केवलं शब्दमेव ध्वनिं कथयन्ति, किन्तु ध्वनिवादिनां काव्याचार्याणां मतानुसारं व्यङ्ग्यार्थं प्रधानतया प्रत्यायन्नर्थोऽपि ध्वनिः कथ्यते । वैयाकरणानां मते ध्वनतीति ध्वनिरिति ध्वनिशब्दः कर्तृसाधनव्युत्पत्तिकः । तत एव प्राप्तप्रेरणैः काव्यशास्त्रिभिस्तमेव ध्वनिशब्दमादाय काव्यशास्त्रे तस्य समधिको विस्तारः कृतः । तैर्व्यञ्जकत्वरूप-सामान्य-धर्ममादाय ध्वनिशब्दस्य ध्वनतीति ध्वनिरिति कर्तृसाधनव्युत्पत्त्या व्यञ्जकः शब्दः, व्यञ्जको वाचर्थः, व्यञ्जको व्यङ्ग्यार्थः ; ध्वन्यते इति ध्वनिरिति कर्मसाधनव्युत्पत्त्या वस्त्वलंकाररसेति त्रयम्, ध्वननं ध्वनिरिति भावसाधन-व्युत्पत्त्या व्यञ्जनव्यापारश्च ध्वनित्वेन गृहीतः । तथा च सर्वेषामेषां समूहः काव्यमपि (ध्वन्यतेऽस्मिन्नित्यधिकरणसाधनव्युत्पत्त्या) ध्वनिक्षेत्रे तैः समावेशितः ।

इत्थं काव्यशास्त्रे ध्वनिः काव्यात्मरूपत्वमवाप । ध्वनिभेदानामुपभेदानां महती परिगणनाऽपि काव्यशास्त्रस्यैका स्वीया स्वतन्त्रा विशेषता ।

III.A. 50

ĀNANDAVARDHANA'S CONCEPT OF ORIGINALITY IN LITERATURE

C. Rajendran, CALICUT.

The full significance of Ānandavardhana's discussion on the methods of achieving novelty in literature can be realised only when it is compared with the observations made in Western literary criticism on this problem. An attempt has been made in this paper to assess Ānandavardhana's views on the originality of literature in the light of the views of traditionalists and modernists of the West. While the traditionalists rule out any posssibility of saying anything new not mentioned by ancient authors, modernists in literature would plead for a total breakaway from the ties of tradition to achieve novelty in literature.

Ānandavardhana seems to strike a middle course in this problem. He acknowledges the greatness of traditions, but does not see any reason for sacrificing originality owing to reverence for the past. He rejects the view that everything in the nature has been exhausted by earlier authors. Nature offers endless possibilities if approached with absorbing attention. Finally, he asserts

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that there is nothing wrong if one work of art shows some resemblance with another, so long as it has a 'soul' of its own. Thus, in Ānandavardhana's view, there is no fundamental conflict between tradition and originality.

III.A. 51

काव्यप्रकाशीयोत्तमकाव्यलक्षणोदाहरणसमन्वये तद्व्याख्यातृभिर्दर्शिताया भाट्टकारिकायाः विवेचनम्

एस्. वी. रङ्गरामानुजाचार्यः—संस्कृतोपन्यासकः कोव्वूरः, आं. प्र.

उत्तमकाव्योदाहरणत्वेन श्रीमन्मम्मटाचार्यं प्रदर्शितस्य 'निःशेषे'त्यादिपद्यस्य व्यङ्ग्यार्थाभिव्यञ्जनप्रक्रियामुपदर्शयद्भिः काव्यप्रकाशव्याख्यातृभिः वाचस्पतिमिश्र-चण्डीदासविश्वनाथ-श्रीधरपरमानन्द - श्रीवत्सलाञ्छन - कृष्णशर्म - महेश्वरन्यायालङ्कार प्रभृतिभिः काचन भाट्टकारिका अवतारिता व्याख्याता च यथा—

'क्वचिद् वाच्यतया ख्यातिः क्वचित्ख्यातस्य बाधनम्
पूर्वत्र लक्षणैव स्यादुत्तरत्राभिधैव तु ।।' इति ।

इमामेवकारिकामलम्ब्य विभिन्नसरण्या, पूर्वोक्तपद्यस्य मम्मट प्रदर्शितं व्यङ्ग्यमुपपादयितुं व्याख्यातृभिः प्रयतितम् । श्लोकस्यास्य समन्वयभेद एव जगन्नाथाप्ययदीक्षितादि-ग्रन्थेष्वपि कृतास्पद इति तद्विवेचकानामपरोक्षमेव ।

प्रकृते पत्रे कारिकायाः व्याख्यातृसमन्वयरीतिः, तत्कृतमतभिदा च अत्र विवेच्यते । अत्र विषये आलम्बनभूताः ग्रन्थाः—

(1) चण्डीदासस्य—काव्यप्रकाशदीपिका व्याख्या
(2) श्रीधरस्य—विवेकव्याख्या
(3) श्रीविश्वनाथस्य—काव्यप्रकाशदर्पणः
(4) श्रीपरमानन्द चक्रवर्तिनः—विस्तारिका
(5) श्रीवत्सलाञ्छनभट्टाचार्यस्य—सारबोधिनी, काव्यपरीक्षा, काव्यामृतम्
(6) सिद्धिचन्द्रस्य—काव्यप्रकाशविवृतिः
(7) महेश्वरस्य—भावार्थचिन्तामणिः
(8) श्रीकृष्णशर्मणः—रसप्रकाशः
(9) श्रीभीमसेनस्य—सुधासागरः

एवं श्रीसरस्वतीय-रूचक-सोमेश्वर-माणिक्यचन्द्र-रविभट्ट-विद्याचक्रवर्ति-गोविन्द-ठक्कुर-गोकुलनाथ-जगन्नाथ-अप्पय्य दीक्षितादीनां ग्रन्थाश्च ।।

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III.A. 52

श्रीवत्सलाञ्छनभट्टाचार्य का परवर्ती काव्यशास्त्रियों पर प्रभाव

नीरू रानी, वनस्थली विद्यापीठ

श्रीवत्सलाञ्छनभट्टाचार्य ऐसे मध्यकालीन काव्यशास्त्री है जिनके विचारो से अनेकानेक काव्यशास्त्री लाभान्वित हुए ।

साक्ष्यों के आधार पर भट्टाचार्य का समय लगभग 1550 इ० माना जा सकता है । इनके परवर्ती अनेक काव्यशास्त्रियों के विचारों पर इनका प्रत्यक्ष प्रभाव देखा जा सकता है ।

भट्टाचार्य से प्रभावित काव्यशास्त्रियों में सिद्धिचन्द्र गणि, आचार्य विश्वनाथदेव, भूदेव शुक्ल, पंडितराज जगन्नाथ, अच्युतराय मोडक, मधुसूदन सरस्वती तथा अप्पय दीक्षित आदि हैं ।

इनके अतिरिक्त रसमञ्जरी के टीकाकार अनन्तभट्ट तथा काव्यप्रकाश के अनेक टीकाकारों पर इनका प्रभाव परिलक्षित होता है ।

प्रस्तुत शोध-पत्र में इस प्रभाव को ही समीक्षा दृष्टि से देखने का प्रयास किया गया है ।

III.A. 53

THE SIGNIFICANCE OF THE TERM "SANKAROJJHITAḤ" IN THE DHVANYĀLOKA.

K. V. Venkateswara Rao, WALTAIR

In the first Udyota of the *Dhvanyāloka* there is a mnemonic verse 'tatparāv eva' etc., in which the term 'saṅkarojjhitaḥ' is used. In the present paper the actual significance of the term has been examined.

III.A. 54

POEM AND THE POET'S CLAIMS

K. Sampatkumar Acharya, WARANGAL

The paper aims to examine the legitimacy of poet's claims over his poem especially on the light of remarks made by Pothana and Tikkana. Generally poets have a sense of ownership over their poems and expressly assert their individual talent. But the great epic poet Pothana holds no claims of any nature over his BHAGAVATHA. He reduces himself to be a mere medium and makes Ramabhadra the real author of it. Tikkana considers poetry a divine art transcending the human. Poetry which is committed

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to the welfare of humanity assumes divinity and to that extent becomes divines. Both Pothana and Tikkana have surrendered all claims over their poetry to Ramabhadra and Hariharanatha respectively.

This absolute surrender of the poetic self to the supernatural/ superhuman force assumes significance in the light of the fact that poetry springs not from the ordinary mind but from the inner recesses of the self—"the central deep". The great poet moves into his own intrinsic self from the peripheral intellectual exercise. Valmiki imbibed the vital consciousness with the grace of Brahma. The poet endowed with this intrinsic vital consciousness is different from his ordinary self. Jung also points out this 'duality' of poetic self and asserts that the art work 'creates' the artist and not vice-versa.

The poet transcends different levels of internal consciousness to reach the universal or collective consciousness where poetry assumes the shape of 'shiva'. Ramabhadra or Hariharanatha are symbols of this—'shiva'. The poet with his *Sadhana* and devotion becomes an instrument of expression of the consciousness. The poet's claims, if any, over his work are limited to his extent. They gradually disappear as the poet nears the divine.

III.A. 55

रससूत्रस्य सत्यानुभूतिपरा व्याख्या

ब्रह्मानन्द शर्मा, जयपुरम्

सत्यं सर्वेषामभीष्टमिति काव्येऽप्यस्य स्थितिः। अस्मिन् सत्ये सूक्ष्मतायां सत्यां प्रभावकारिताया आविर्भावः। एषा प्रभावकारितैव काव्ये चमत्कारः। स च चित्तगतो वेगः। अनेन चमत्कारे तत्त्वद्वयम्-एकतः सत्यगता सूक्ष्मता अपरतश्च चित्तगतो वेगस्तद्गता तीव्रता-प्रतीतिर्वा। एषा तीव्रताप्रतीतिरनुभूतिरूपेति काव्ये सत्यानुभूतिरिति वक्तुं शक्यम्। रसस्य काव्यात्मत्वेन स्वीकार इत्यत्रापि सत्यानुभूतिः।

ध्वनिवादिभिरलक्ष्यक्रमव्यंग्यध्वनौ रसस्यान्तर्भावः। अनेनात्र व्यंग्यक्रमस्य प्रतीतेरभावः। व्यंग्यक्रमस्य प्रतीत्यभावेऽत्र यो विशेषस्तत्र विभावादिप्रतिपादनम् आन्तरिकस्य च भावस्य तत्र योग एव हेतुः। विभावादीनामस्मन्मतानुसारेण सत्यगतसूक्ष्मतायामन्तर्भाव इति भावयोगपूर्वकमेवास्याः सत्यगतसूक्ष्मतायाः विवेचनं युक्तियुक्तम्। तेन चात्र सत्यानुभूतिरिति वक्तुं शक्यम्।

अभिनवगुप्तपादाचार्यसम्मतेन रससूत्रविवेचनेनाप्येतत्स्पष्टम्। अभिनवगुप्तसम्मतं साधारणीकरणमस्माकमपि सम्मतम्। अस्य साधारणीकरणस्य को हेतुरिति विचार्य-

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माणे विभावादिगतं सत्यं सोक्ष्म्यञ्चात्र हेतुरिति तत्प्रयोज्या सत्यानुभूतिरत्र दुर्वारा। अभिनवगुप्तमतानुसारं वासनात्मतया स्थितः सम्प्रति चाभिव्यक्तो रत्यादिक एव रसः। रत्यादिकस्य वासनात्मतया स्थितिः, तस्याभिव्यक्तिश्चास्माकमपि सम्मता। परं महत्त्वमत्र एतद्रत्यादिकपरामृष्टाया विभावादिगतायाः सत्यताप्रतीतेरित्यत्र सत्यानुभूतिः। अभिव्यक्तस्य रत्यादिकस्य कथं रसरूपतेत्यत्र विचारणीयम्। रतिर्भिन्ना रसश्च भिन्नः। अतो न हि प्रथमस्यान्यरूपता। रतेरभिव्यक्तावपि न हि रतित्वस्य हानिः। किञ्चात्र साधारणीकरणेऽपि रतित्वमव्याहतमिति न हि एकस्यान्यरूपता। ननु रत्यादिकस्याभिव्यक्तौ रतित्वादिकस्य सत्त्वेऽपि तत्त्वान्तरस्य योग इति रसानुभूतिसम्भावनेति चेत् पृच्छ्यते किमिदं तत्त्वान्तरम्। विभावादिकमेवैतद्भवितुमर्हति। अत्रापि अनुभूतिप्रयोजकत्वाय कश्चन विशेषः स्वीकार्यः। एष एव विशेषो विभावादिगता सत्यता सूक्ष्मता च। अनेन रसे सत्यानुभूतिरित्यनायत्याऽऽयातम्।

III.A. 56

काव्यनिर्माणे मूलकारणम्

हरिदत्त शर्मा, इलाहाबाद

लोकोत्तरवर्णनानिपुणकविकर्मणः काव्यस्य निर्माणं कथं भवति, तद्रचनायां का शक्तिः कार्यं करोति, किं तत्र मूलकारणम् इत्येतद्विषयिण्यां विचारणायां संस्कृतसाहित्यशास्त्रिभिराचार्यैः मतवैभिन्न्येन कारणत्रयस्य, कारणद्वयस्य एकस्यैव वा कारणस्य कार्यकारित्वमङ्गीकृतम्। तत्र निरपवादतया सर्वैः प्रतिभापरपर्याया विलक्षणा कविशक्तिः स्वीकृता, या कवित्वबीजरूपः संस्कारविशेषः, अपूर्ववस्तुनिर्माणक्षमा प्रज्ञा, नवनवोन्मेषशालिनी प्रज्ञेत्यादिवैशिष्ट्यसंवलिता बोधिता। काव्यशास्त्रे प्रतिभायाः स्वरूपव्याख्याने विचारबाहुल्यं प्राप्यते। अस्त्याचार्याणामन्यतमो वर्गो यः समवेतरूपेण काव्यनिर्माणे प्रतिभाव्युत्पत्त्यभ्यासरूपस्य कारणत्रयस्य, अपरश्च कारणद्वयस्य संस्थापने पक्षधरः। अनेके आचार्याः प्रतिभाव्युत्पत्तिरूपयोः काव्यकारणयोः पारस्परिकं तारतम्यं प्रदर्शयन्ति, केचिच्च त्रयाणामेव हेतूनां पारस्परिकं सापेक्षसम्बन्धं प्राधान्याप्राधान्यञ्च प्रख्यापयन्ति।

कविशक्तेरस्याः स्वरूपमुद्घाटयद्भिराचार्यैः काव्यसर्जन-काव्यास्वादनात्मकं द्विविधं रूपं व्याख्यातम्। मम्मटप्रयुक्तः संस्कारशब्दः काव्यप्रकाशटीकाकृद्भिरनेकैराचार्यैः मीमांसायोगशास्त्र-न्यायवैशेषिकादीनां विविधशास्त्राणां दृष्टिभेदैर्वैविध्येन व्याख्यातः। प्रतिभाया उन्मीलनं मनसः एकाग्रतया, सुसमाधिनि मनसि सञ्जायते। अतः काव्यरचना मनसः समाधिदशायामेव भवति इति रुद्रट-राजशेखरादीनां मतं विशेषमहत्त्वावहम्। कविहृदये शब्दार्थयोः स्फुरणं शक्त्यैव जायते, अतः काव्यघटनानुकूलशब्दार्थोपस्थितिरेव प्रतिभा इति पण्डितराजादीनां मतं सुसमीचीनम्।

प्रतिभाया वर्गीकरणं सहजोत्पाद्यादिभेदैः यत्कृतं काव्यशास्त्रिभिस्तेनास्याधिकतरं स्वरूपावगमनं भवति। जन्मान्तरसंस्कारापेक्षिणी, नैसर्गिकी सहजा प्रतिभैव वास्त-

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विकी, सर्वमान्या, ज्यायसी च। असहजादृष्टकारणैः कृत्रिमोपायैश्च उद्भाविता उत्पाद्या प्रतिभा न वास्तविकी प्रतिभा। पाश्चात्यकलासमीक्षकैः क्रोचे-काल्रिज-वर्डस-वर्थादिभिरपि कविकल्पनाया इदं सहजंस्वरूपमेव स्वीकृतम्। वस्तुतः प्रतिभा न कदापि उत्पाद्याऽऽहार्या वा भवितुमर्हति। प्रतिभा कवेरान्तरः धर्मः, व्युत्पत्त्यभ्यासौ बाह्यधर्मौ। प्रतिभा कवेः हृदयैधर्मः व्युत्पत्तिश्च बुद्धिधर्मः। व्युत्पत्त्यभ्यासौ प्रतिभायाः सहायकौ, न तूत्पादकौ। अतिमानवीयबलेन प्रतिभोत्पत्तिरपि न बौद्धिकतासङ्गता। अतः सहजा प्रतिभैव कवेरात्मिकी शक्तिः, कविकर्मणः सहजातं तत्त्वं, काव्यस्य च मूलं कारणम्।

III.A. 57

भारतीय साहित्यिक परम्परा में रस का महत्त्व

के. भि. शर्मा, कार्नाल (हरियाना)

प्रस्तुत शोध-पत्र में भारतीय तत्त्व चिन्तन के महनीय शब्द रस का संक्षिप्त इतिहास प्रस्तुत करने की चेष्टा की गई है। साथ ही भारतीय दर्शन, साहित्य एवं कलाओं पर पड़े उसके प्रभाव और संबंधों का क्रमानुसार वर्णन किया गया है। सम्पूर्ण शोध-पत्र में संक्षिप्ततः निम्न पक्षों पर विचार किया गया है।

1. रस शब्द का महत्त्व।
2. वैदिक साहित्य में रस और उसके विभिन्न अर्थ।
3. रामायण और महाभारत-काल में रस।
4. सूत्रकाल में रस।
5. आचार्य भरत और रस का काव्यशास्त्रीय विकास।
6. वात्स्यायन और काम-रस।
7. रस का आयुर्वेदीय और दार्शनिक-पक्ष।
8. विभिन्न कलाओं के क्षेत्र में रस शब्द का प्रभाव और प्रयोग।

III.A. 58

आचार्य क्षेमेन्द्र और औचित्यवाद

मोहन लाल शर्मा

काव्यानुभूत अलौकिक आनन्द के कारणतत्व की मीमांसा की परम्परा में औचित्य का महत्वपूर्ण स्थान है। अलंकारशास्त्र के प्रारंभ में आचार्य भरत ने नाटक के अन्तर्गत देश, काल, वेषभूषा इत्यादि के औचित्य के संबंध में, दंडी ने उपमा के दोषो के प्रसंग में तथा इनके पश्चात् आनन्दवर्धन ने "अनौचित्यादृते नान्यद् रसभंगस्य कारणम्" कहते हुए "औचित्य" की महत्ता स्वीकार की। किन्तु आचार्य क्षेमेन्द्र ने इसे सुव्यवस्थित रूप देकर सिद्धान्त के रूप में प्रतिस्थापित किया, जिसका विस्तृत

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विवेचक इनके "औचित्यविचारचर्चा" नामक ग्रन्थ में है। औचित्यवाद का प्रतिपादन करते हुए आचार्य क्षेमेन्द्र ने "औचित्यं रससिद्धस्य स्थिरं काव्यस्य जीवितम्" कहकर "औचित्य" को काव्य के प्राण की संज्ञा दी तथा औचित्य की यह परिभाषा प्रस्तुत की—

"उचितं प्राहुराचार्याः सदृशं किल यस्य यत्।
उचितस्य हि यो भावस्तदौचित्यं प्रचक्षते ।।"

इसीलिए आचार्य क्षेमेन्द्र को औचित्यवाद का प्रवर्तक आचार्य माना जाता है।

III.A. 59

महाकविकालिदासकाव्येष्वलङ्कारयोजना

परमानन्द झा शास्त्री, दरभङ्गा (बिहार)

प्रकृतिर्मानवस्यादिमा सहचरी वर्तते। आदिकालस्य प्रथमपुरुषो यदा स्वनेत्रोन्मीलनं कृतवानासीत् तदा तस्य कृते सर्वप्रथमं प्रकृतेरेव सहयोगात्मकं साहचर्यं प्राप्तमभूत्। वैज्ञानिकानां विकासवादस्य आस्तिकानां च अपौरुषेयसृष्टिकल्पनाया विषयेऽस्मिन्नैकमत्यं वर्तते यन्मानवः प्रकृतिदेव्या विशालक्रोडे जन्मग्रहणं तस्याः साहचर्यैः च स्वचेतनायाः क्रमिकविकासमकरोत्। यथा सृष्टेरादिकालादेव प्रकृत्या सहमानवस्य घनिष्ठसम्बन्धो विद्यते तथैव प्रकृतिकाव्ययोरपि सम्बन्धः सहजः शाश्वतश्च दृश्यते। प्रकृते विशालप्राङ्गणे विचरणशीलः कविरेवामरकाव्यस्य रचनां कृतवानस्ति, यथा कालिदासादयः।

प्रकृत्या सह महाकविकालिदासस्य महाननुरागो विद्यते। सः प्रकृतेः प्रायः कोमलरूपस्योपासको वर्तते। तस्य काव्येषु आलम्बनोद्दीपनादिरूपेण प्रकृतिवर्णनप्रकारातिरिक्तं अलंकारयोजनारूपात्मकः प्रकृतिवर्णनप्रकारोऽपि बहुशो दृश्यते, यथा—

चन्द्रं गता पद्मगुणान्न भुङ्क्ते
पद्माश्रिता चान्द्रमसीमभिख्याम्।
उमामुखं तु प्रतिपद्य लोला
द्विसंश्रयां प्रीतिमवाप लक्ष्मीः ।।
पुष्पं प्रवालोपहितं यदि स्या-
न्मुक्ताफलं वा स्फुटविद्रुमस्थम्।
ततोऽनुकुर्याद् विशदस्य तस्या-
स्ताम्रोष्ठपर्यस्तरुचः स्मितस्य ।।
स्वरेण तस्याममृतस्रुतेव
प्रजल्पितायामभिजातवाचि।
अप्यन्यपुष्टा प्रतिकूलशब्दा
श्रोतुर्वितन्त्रीरिव ताड्यमाना ।।
(कु० स० सर्ग १, श्लोक ४३-४५)।

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अत्र क्रमशः प्रथमश्लोके व्यतिरेकगर्भितोत्प्रेक्षालंकारस्य, द्वितीयेऽतिशयोक्त्यलंकारस्य, तृतीयश्लोके च प्रतीपालंकारस्यानुपमचमत्कारो व्यज्यते। एवमेवान्यत्राऽपि कालिदासकाव्येषु बहुशोऽलंकारयोजनात्मकं प्रकृतिचित्रणं दृश्यते।

III.A. 59

भट्टनायक का भुक्तिवाद : एक अध्ययन

दया किशन शास्त्री, कुरुक्षेत्र

आचार्य भरत के रस सूत्र "विभावानुभाव-व्यभिचारिसंयोगाद्रसनिष्पत्तिः" के तीसरे व्याख्याता है—भट्टनायक। अपने रस-सूत्र की व्याख्या करते हुए "भुक्तिवाद" नाम से अपने सिद्धान्त का प्रतिपादन किया है। सम्भवतः रस विषयक एक अनुपम ग्रन्थ की रचना भी आपने की थी जो अनुपलब्ध है। निःसन्देह आपका यह रस विषयक सिद्धान्त पूर्ववर्ती आचार्यो की भाँति काव्यशास्त्र के—अभिनव भारती (नाट्यशास्त्र की टीका), नाट्य-शास्त्र पर अभिनवगुप्त आचार्य की टीका, ध्वन्यालोक की लोचन टीका एवं काव्य प्रकाश तथा रसगंगाधर आदि ग्रन्थों में पूर्व पक्ष के रूप में सादर प्रस्तुत किया गया। इनके रस-विवेचन का आधार है सांख्यदर्शन। अतः ये सांख्यमतानुयायी है। इन्होंने उत्पत्तिवाद, अनुमितिवाद एवं अभिव्यक्तिवाद का खण्डन करके अपने मत भुक्तिवाद की स्थापना की है। इनके मतानुसार विभावादिकों के द्वारा भोज्य-भोजक रूप सम्बन्ध से सामाजिक को रस का भोग या आस्वादन होता है।

भट्टनायक रस की उपलब्धि अनुकार्यगत, अनुकर्तृगत न मानते हुए **साधारणीकरण** के बल पर सामाजिक को मानते है। इनके अनुसार रसनिष्पत्ति में तीन वृत्तियां—अभिधा, भावकत्व और भोजकत्व व्यापार महत्वपूर्ण है। रस प्रक्रिया मैं अभिधा की क्या भूमिका हैं? भावकत्व व्यापार सामाजिको के लिए क्या करता है? भोजकत्व जिसे जगन्नाथ आचार्य ने भोगत्व कहा है, क्या है? इत्यादि विषयों का प्रस्तुत अनुबन्ध में भट्टनायक की दृष्टि से रस-निष्पत्ति पर विस्तार से प्रकाश डाला गया है।

III.A. 60

वैदिकवाङ्मये गुणानामुद्गमः शब्दार्थगता गुणधारणा च

विश्वमूर्ति शास्त्री, जम्मू

III.A. 61

TO CONSIDER THE CATEGORIES OF VĪRARASA IN SANSKRIT PLAYS

Sailabala Senapati, VANIVIHAR.

Primarily there were three categories of Vīrarasa in Bharata's

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'*Nāṭyaśāstra*' i.e. Dāna Vīra, Yuddhavīra, and Dharma Vīra. As pointed out by Abhinavagupta, Dayā Vīra as a fourth variety was not mentioned by Bharata. Rudrata also accepts the same path. Budhist predominance prompted the rhetoricians to add Dayā Vīra in the division of Vīra Rasa. Subsequently later writers like Viśwanātha sympathetically includes all i.e. Dāna, Dayā, Dharma and Yuddha in his division. But Mammaṭa does not agree with them. He only speaks about Yuddha Vīra. Jagannātha Paṇḍita gives the traditional varieties of Vīra as four.

In this paper an attempt has been made to decide whether the categories of Dayā Vīra and others in the Vīra rasa should be accepted or not.

III.A. 62

अमरुशतकम्—कामशास्त्रप्रभावः

वी. एल. सेतुरामः, टाम्बराम

शृङ्गारप्रधानेषु काव्येषु अप्रतिममुत्कृष्टतमं प्राचीनञ्च काव्यं अमरुककवि-विरचितं अमरुशतकमिति सर्वैः कविभिरालङ्कारिकैश्चाभ्युपगतम् । सुप्रसिद्धा-लङ्कारिकः आनन्दवर्धनाचार्यः ध्वन्यालोकस्य तृतीयोद्योते एतत्काव्यमधिकृत्य एवं प्रशंसति—"मुक्तकेषु हि प्रबन्धेष्विव रसबन्धाभिनिवेशिनः कवयो दृश्यन्ते । तथा ह्यमरुकस्य कवेर्मुक्तकाः शृङ्गाररसस्यन्दिनः प्रबन्धायमानाः प्रसिद्धा एव" इति ।। सांप्रतम् अमरुशतकनिर्माणे कविनानेन प्रधानतयानुशीलितं वात्स्यायनकृतं कामशास्त्रमे-वेति कतिपयैरुदाहरणैः निरूप्यते प्रस्तुतेऽस्मिन्पत्रे ।।

III.A. 63

ELEMENT OF PLOT IN SANSKRIT DRAMA

A. P. Singh, RANCHI

An analysis of the etymological meaning of Vastu and its synonyms—The distinctive features of a plot or story as found in Sanskrit plays —The meaning and scope of 'forms' in the realm of Art, especially in drama—The Lokadharmī and the Nātyadharmī mediums of Sankrit drama and their relevance with regard to Plot, The aesthetic beauties and values emanating from a dramatic structure—The body of plot in relation to its soul and other physical organs—Vastu as the Bhedakatattva—Principle of classification of dramatic plot—A closer analysis of main plot and sub-plot —the crooked ways of life as symbolised in dramatic plot—Conclusion.

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III.A. 64

क्या चारुदत्त प्रकरणी है ?

जयश्री सिन्हा, मुजफ्फरपुर

संस्कृतसाहित्य के नाट्यकारों में भास अन्यतम है। अधिकांश रूपकभेदों का प्रथम प्रयोगात्मक परिचय उनकी नाट्यकृतियों से ही उपलब्ध होता है। भासरचित रूपकों में 'चारुदत्त' अनेक कारणों से महत्त्वपूर्ण है। संस्कृत रूपकों में कुलवधू से भिन्न स्त्रीपात्र को नायिका के रूप में अंकित करने का प्रथम प्रयास चारुदत्त में किया गया है। मृच्छकटिक के संदर्भ में भी 'चारुदत्त' आलोच्य रहा है। आचार्यों ने रूपकविधा के रूप में चारुदत्त का उल्लेख नाटक के रूप में ही किया है। प्रस्तुत निबन्ध में प्रतिपादित किया गया है कि चारुदत्त प्रकरणी है। नाट्यशास्त्र के आचार्यों में से कतिपय प्रकरणी का उल्लेख तो करते हैं, परन्तु लक्ष्यग्रन्थ की उपलब्धि की चर्चा नहीं करते। इस अभाव की पूर्त्ति चारुदत्त को प्रकरणी के रूप में स्वीकार करने से हो जाती है।

III.A. 65

DĪPIKĀ & SĀRADĪPIKĀ—A COMPARATIVE STUDY OF TWO COMMENTARIES OF THE KAVYAPRAKĀSH

Bhaktinath Shukla, VALLABH-VIDYANAGAR

Jayanta Bhaṭṭa wrote a commentary *Dīpikā* on *K.P.* He has elaborated every point of K.P. very lucidly. It is the first commentary written by a Gujarati Pandit, which was completed in 1294 A.D.

Guṇaratnagani wrote another commentary named *Sāradīpikā*. It was written by a jain monk who was also a Gujarati. It was published in 1976.

Both these commentaries are from Gujarat and the authors were also Gujarati, So I thought of comparing the *Sāradīpikā* with the *Dīpikā*. I found that Sāradīpikā has borrowed many passages from *Dīpikā*. It was also clear that the name Sāradīpikā, itself shows that it is a *Sāra* (essence) of the *Dīpikā* of Jayanta Bhaṭṭa.

I have tried to show the similarity of these commentaries on the first two *ullāsas* of K.P. in this paper.

Thus, in conclusion ; I infer that Jayanta's *Dīpikā* has not only influenced Ratnakaṇṭha, author of the *Sārasamucchaya*, but he has also influenced the *Sāradīpikā*.

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III.A. 66

SOME IMPORTANT CURRENTS OF INDIAN POETICS

Chitra P. Shukla, VALLABH VIDYANAGAR

The theories of Rasa, Rīti and Dhvani have overshadowed many other important contributions of Sanskrit Poetics. An attempt is made in this paper to point out some important contributions of Sanskrit Poetics.

One important contribution is the awareness of creative process. Earlier Ācāryas have defined Kavya as शब्दार्थौ or इष्टार्थव्यवच्छिन्ना पदावली. These definitions recognize the aesthetic surface but not the source. Dhvanikāra, and Kuntaka recognize the importance of creative process. Kavi Karanapūra defines Kāvya as कविवाङ्निर्मिति:

Another contribution is the acknowledgement of complex and intermingled emotions in theory and practice. The theory of Rasa itself is a great contribution. Vaishnava Ācaryas admit Preyan, Prīti and Vātsalya as Rasas. The terms Rasābhāsa, Bhāvābhāsa, Bhāvaśabalatā, Bhāvasandhi take into account the complexities of human mind. Jayadeva's Gītagovinda and Rūpa Goswāmin's Lalitamādhava, Vidagdhamādhava and Dānakelikaumudī skilfully depict mingled emotions.

The method adopted by the threorists for evaluation is that of analysis. Ānandavardhana and Kuntaka believe that single letters, affixes, compounds and Taddhita formations—all contribute to the aesthetic experience.

III.A. 67

रसनिष्पत्तिविषये श्रीगोकुलनाथोपाध्यायमतस्य समीक्षणम्

कृष्णकान्त शुक्ल, लखनऊ

काव्यप्रकाशस्य टीकासाहित्ये श्रीगोकुलनाथोपाध्यायस्य 'विवरणं' कामप्यनन्यां विच्छित्तिं धारयति। यद्यप्येतदपूर्णमेवोपलभ्यते तथापि स्वगुणगौरवभरेण समीक्षकान् नितरामावर्जयति। खृष्टी सप्तदशी अष्टादशी वैतदीय: काल:।

अमुना विदुषा काव्यप्रकाशस्य चतुर्थोल्लासे श्रीमतामभिनवगुप्तपादाचार्याणां मतं विवेचयता काव्यश्रवणादन्तरं रसनिष्पत्तिपर्यन्तमेकादशक्षणानां या कल्पना कृता तस्या: परीक्षणमेवास्य शोधपत्रस्य जीवातु:।

"चुम्बन्ती शनकै: कान्तं निद्राव्याजमुपागतम्।
ज्ञात्वा नतमुखी बाला हसता तेन चुम्बिता॥"

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इत्युदाहरणमुपन्यस्य तेन प्रतिपादयिष्यमाणरूपेण क्षणानां या कल्पना कृता सेत्थम् :—

(१) काव्ये प्रथमे क्षणे पदानां युगपदनुसन्धानमाकांक्षास्मरणाभिन्नम् ।

(२) द्वितीये क्षणे तावतां पदार्थानां स्मरणम् ।

(३) ततो निद्राव्याजोपगताभिन्नकान्तकर्मकस्य शनैश्चुम्बनस्य कर्त्यो कान्तव्यज-ज्ञानानतमुखी बाला हसदभिन्नतत्कर्तृकचुम्बनकर्मेति वाक्यार्थस्तृतीयक्षणे प्रतीयते ।

(४) चतुर्थक्षणे प्रकरणाद्युपस्थापितविभावादीनां स्मरणम् ।

(५) पञ्चमे क्षणे विभावादिसहकृतवाक्यार्थस्य बोधादनन्तरं व्यङ्ग्यार्थबोधः ।

(६) षष्ठे क्षणे शब्दार्थलिङ्गात्चमत्काराः स्वदन्ते ।

(७) सप्तमे क्षणे पूर्वोत्पन्न-काव्याद्यारोहस्वरूपसाधारणीकरणव्यापारसहकृतेन शब्दार्थालङ्कारचमत्कारावास्वादयता द्रवता च चित्तेन साधारणीकृता विभावानुभाव-व्यभिचारिणश्चास्मिन्नेव क्षणे प्रतिसन्धीयन्ते ।

(८-९) अष्टमे नवमे वा क्षणे रत्याः स्मरणम् ।

(१०-११) दशमे एकादशे च क्षणेऽलौकिकरत्यादेः 'प्रपानकरसन्यायेनास्वादः ।

संख्याजनकापेक्षाबुद्धीनां प्रयोजनानुरोधेन लिक्षणावस्थायित्वमिव काव्यप्रयोज्या-स्वादपरम्पराणामधिकाधिककालव्यापकत्वमविरुद्धम् ।

इति हि विवरणकारस्य मतं विचारमपेक्षते ।

सर्वतः प्रागस्यां कल्पनायां सहृदयहृदयानुभव एव विसंवदति । न हि रसानुभूति-वेलायां कश्चिदपि खण्डशोऽनुभूतिं करोति । अखण्डा हि रसानुभूतिः । असंलक्ष्य-क्रमव्यङ्ग्येऽ विद्यमानोऽपि क्रमो लाघवान्न प्रतीयते, उत्पलपत्रशतव्यतिभेदवत् । विव-रणकारप्रतिपादितदिशा साऽखण्डानुभूतिः कथमिव साक्षात्क्रियेत ?

सहृदयैरनुभवविरोधादेव भट्टनायकस्य साधारणीकरणभावकत्वभोजकत्वरूपिणी कल्पनापि तिरस्कृता । यदि तन्नानुभवविरोधः स्पष्टस्तथा कथं नात्र ?

श्रव्यकाव्ये यदि कथमप्येषा स्थितिः स्वीक्रियेत तर्हि दृश्यकाव्ये एषा कथमिवानु-भवविषया स्यात् ? नहि द्रष्टा विभावादीनाम्, अलङ्काराणां, रत्यादीनां वा विभिन्नेषु क्षणेष्वनुभूतिं करोति ।

किञ्चास्यां परिकल्पनायां क्षणानां निर्धारणमपि नास्ति । यथा च 'अष्टमे नवमे वा', 'दशमे एकादशे वा क्षणे' इत्यादिना ग्रन्थेन प्रतीयते ।

अपरञ्च—यदिदं चुम्बन्ती शनकैः कान्तम्' इत्याद्युदाहरणं विवरणकारेण समुप-स्थापितं तदपि रसानुभूतिदृशा न विचारसहम् । एतादृशे 'स्वशब्दनिवेदितत्वादि-दोषदुष्टे' सामान्ये काव्ये कथमिव रसानुभूतिरुपपद्येत ? न चात्र तादूप्योपपत्तिः । तस्याभावे रसानुभूतेर्दूरत्वात् ।

अस्माद् विवरणकारस्येदं मतं सूक्ष्मतरविवेचनयुक्तमप्यनुभवविरोधात्तथैवाग्राह्यम् यथा कस्यचित् कामिनः कान्ताश्लेषादिप्रसङ्गे तस्याः अङ्गप्रत्यङ्गानां प्राणिशास्त्रदृशा-परीक्षणमिति दिक् ।

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III.A. 68

क्षेमेन्द्र की वक्रोक्ति और रस : एक अनुचिन्तन

ताराकान्त शुक्ल

इस सिद्धान्त सबसे प्राचीन काव्य सिद्धान्त है। इस का शास्त्रीय विवेचन सर्व प्रथम भरत को नाट्य-शास्त्र में प्राप्त होता है। इसी कारण बाद के कुछ आचार्यों ने इस को नाट्य से संबन्धित कह कर काव्य की आत्मा के रुप में अलंकार, रीति, वक्रोक्ति आदि को प्रतिष्ठित करने का प्रयास किया। इन्हीं प्रयासों में आचार्य कुन्तक ने वक्रोक्ति का साङ्गोपाङ्ग विवेचन किया। लेकिन उन्हों ने काव्य के लिये वक्रकविव्यापार के साथ ही तद्विदाह्लादकारिता को भी अनिवार्य रुप से स्वीकार किया। उन्हों ने प्रवन्ध काव्य को काव्य का श्रेष्ठ रुप तथा प्रबन्ध का आधार तत्व रस को स्वीकार किया। पुनः अलंकारवादियों के रसवत् अलंकार का निषेध तथा रस की अलंकार्यता को प्रतिष्ठित कर कुन्तक ने रस के प्रति अपने पक्षपात को और भी पुष्ट कर दिया। कुन्तक ने काव्य की आत्मा उक्ति चमत्कार से युक्त वक्रता को माना है। लेकिन यदि गौरव से देखा जाय तो वक्रता काव्य कला है, जो काव्य साधन रुप है। काव्य का साध्य तो भावना पर आधारित रस ही है।

III.A. 69

वस्तु-वक्रता

नीलम् श्रीवास्तवः

वक्रोक्ति-सम्प्रदाय के प्रवर्तक आचार्य कुन्तक ने वक्रोक्ति को काव्य-जीवित स्वीकार करते हुए 'वक्रोक्ति' के छः भेद किए हैं—वर्णविन्सासवक्रता, पदपूर्वार्द्धवक्रता, पद-परार्द्धवक्रता, वाक्य-वक्रता, प्रकरण-वक्रता और प्रवन्ध-वक्रता। किन्तु वाक्य-वक्रता के विवेचन के पूर्व कुन्तक ने वस्तु-वक्रता नाम की एक अन्य वक्रता का उल्लेख किया है तथा इसे ही पदार्थवक्रता भी कहा है। कुन्तक ने वस्तु-वक्रता की परिभाषा नहीं दी है। उसके भेदों—सहज और आहार्य वस्तु-वक्रता को ही परिभाषित किया है।

विचारणीय है कि जब कुन्तक ने 'वक्रोक्ति' के मुख्यतः छः भेद किए तो मुख्य भेदों के मध्य में ही वस्तु वक्रता को क्यों ग्रहण किया ? क्या वस्तु-वक्रता का अन्त-र्भाव मुख्य वक्रोक्ति-भेदों में से किसी में किया जा सकता है ? आचार्य वलदेव उपाध्याय ने वाक्यवक्रता में ही वस्तु-वक्रता का अन्तर्भाव माना है। डा० नगेन्द्र के अनुसार वाक्य अथवा वस्तु की वक्रता सामान्यतः एक ही है। डा० विजेन्द्र नारायण सिंह डा० नगेन्द्र के ही मत से सहमत प्रतीत होते हैं, क्योंकि उन्होंने अपने शोध-प्रवन्ध में वस्तु-वक्रता का ही विवेचन किया है, वाक्य-वक्रता का नहीं। प्रस्तुत शोध-पत्र का उद्देश्य यह प्रतिपादित करना है कि वाक्य-वक्रता और वस्तु-वक्रता को न तो एक माना जा सकता है और न ही वाक्य-वक्रता में वस्तु-वक्रता का अन्तर्भाव किया जा सकता है। दोनों ही का पृथक्-पृथक् महत्व है।

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III.A. 70

BRAHMAPURĀṆA AND VIṢṆUPURĀṆA ON RĀSALĪLĀ: SIGNIFICANT DIFFERENCES

J. P. Thaker, VADODARA

Brahmapurāṇa (189. 14-45) and Viṣṇupurāṇa (5.13.1-62) give nice descriptions of Śrikṛṣṇa's Rāsalīlā. Mostly the same verses are found in both, with slight variations. These variations become significant when they change the meaning altogether. This situation would inspire one to believe that there were two different traditions.

An attempt is made in the present paper to compare a few verses from both pointing out significant differences, trying to find out at places which reading might be genuine.

III.A. 71

कथा-गङ्गा

अमरनाथ ठाकुर, सिवान

साहित्य में कथा एक प्राचीन विद्या है। साहित्य के लालित्यमय भवन का आधार स्तंभ कथा ही है। संस्कृत के लक्षण ग्रन्थों में इसे गद्य के प्रथम भेद के रुप में स्वीकार किया गया है। इसके स्वरुप को स्पष्ट करते हुए कहा गया है "प्रबन्ध कल्पना कथा।"

व्याकरणिक दृष्टि से यह शब्द दो प्रकार से निष्पन्न होता है। कथ् धातु से अङ् प्रत्यय तथा टाप् करने पर 'कथ्यते यस्यां सा कथा' शब्द वनता है। जिसमें कहा जाता है। इससे कथा विधा के स्वरुप पर कोई प्रकाश नहीं पड़ता। कहा तो खंडकाव्य, महाकाव्य, गीतिकाव्य, नाटक, चम्पू में भी जाता है। फिर, साहित्यिक विद्या के स्वरुप का उपयुक्त व्याख्यायक यह व्युत्पत्ति नहीं लगती।

प्रकार वचन में 'थाल्' प्रत्यय का विधान किया गया है। इस प्रत्यय का वैदिक प्रयोग 'हेतु' अर्थ में भी होता है। 'था च हेतौ छन्दसि'। किसी भी कथा के अन्तस् में एक हेतु अवश्यंभावी है। यह हेतु ही कथा का आधार है। क्योंकि कथा को लक्ष्योन्मुख वनाने वाला यही आन्तरिक तत्त्व है। विचारणीय प्रश्न है कि कथा को गद्य का भेद क्यों माना गया है। जबकि इसका अस्तित्व स्वतंत्र है तथा पद्यवद्ध कथाएं भी उपलब्ध होतीं हैं। फलतः, गद्य के प्रभेद के रुप में स्वीकार करने पर अव्याप्तिदोष होता है।

फिर, कथा को गद्य का भेद क्यों बनाया गया ? गद्य का प्रथम दर्शन वेद में ही होता है। ओल्डेनवर्ग ने ऋग्वेद में गद्यात्मक अंशों के अस्तित्व पर बल दिया है, जो कंठ्य न होने के कारण समाप्त हो गए। निश्चित रुप से यह गद्यात्मक अंश

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कथा था। जिसका पल्लवन परवर्ती काल में हुआ है। ऋग्वेद में प्रार्थना अंश उपलब्ध है।

एक प्रश्न करें 'कथा स्तुतिः (केन हेतुना स्तुतिः)' ये स्तुतियाँ अपने पीछे गद्यात्मक 'कथा' के स्वरुप को स्पष्ट करता है। केन हेतुना, केन प्रकारेण (कथा) इयं स्तुतिः। इतिवृत के अर्थ में कथा शब्द रुढ़ हो गया। इसी कारण आज भी गद्य के रुप में कथा का स्मरण किया जाता है "कथायां सरसं वस्तु गद्यैरेव विनिर्मितम्।" इस प्रकार, कथा एक वैदिक शब्द है जो वैदिक गद्यों का प्रथम भेद है। परंपरया, इसे गद्य का भेद ही माना जाता रहा जबकि लौकिक संस्कृत में रामायण, महाभारत, पुराण, कथासरित्सागर प्रभृति कथाग्रंथ छन्दोवद्ध हैं।

यदि हम कथा और गंगा पर तुलनात्मक दृष्टि से विचार करें तो दोनों में बहुत अधिक साम्य दिखाई पड़ता है। जिस प्रकार सभी नदियों में गंगा श्रेष्ठ है उसी प्रकार साहित्यिक अन्य विधाओं में कथा ही प्रमुख है। यह कथा-गंगा ऋग्वेद रुपी गंगोत्री से निकल कर प्राकृत, पाली, पैशाची, अपभ्रंश एवं पंचतंत्र प्रभृति नदियों से कथा रुप जल से पुष्टदेह होती, महाकाव्य, गीतिकाव्य रुप मे सुन्दर वन के डेल्टा में प्रवेश करती है, जहाँ कथा गंगा के सौन्दर्य का महत्त्व न होकर प्राकृतिक दृश्य रुप वर्णन ही मनमोहक है।

III.A. 72

काव्यनिरूपणम्

रमाशङ्कर तिवारी, फैजाबाद

प्रस्तुते निवन्धे काव्यनिरूपणं विधीयते स्वतन्त्रबुद्धया। काव्यं लक्ष्यते निम्नस्थ-कारिकायाम्—

मनःप्रसादनसमर्था ललिताभिव्यक्तिः।
उच्यते काव्यवुधैस्तु शब्दैर्निबद्धा ।।

वृत्तिः—शब्दाश्रयस्य काव्यस्य व्यवर्तको लक्ष्म भवति लालित्योपेतत्वम्। सर्वाऽ शब्दाश्रिताऽभिव्यक्तिर्नार्हति काव्यपदवीं गृहीतुम्। एतेन विज्ञाननिरूपणं शास्य-निर्वचनं वा नो ग्राह्यं काव्यपरिधौ। प्राक्तनानां काव्यलक्षणानि परीक्षणीयानि। "शब्दार्थौ सहितौ काव्यं" इति निरूपितं भामहेन। परवर्त्याचार्येषु विवादः संजायते स्म शब्दस्याथवा वाक्यस्य प्रधानत्वविषये। स निस्सारयति केशविदारण गन्धम् यत्त्याज्यम्। अस्माकं प्रस्तुतलक्षण तु शब्दगुम्फिताभिव्यक्तिः काव्यम् या शक्नोति न शक्नोति वा ग्रहीतुं व्याकरण सम्मतं वाक्यसङ्घटनाशीलम्। "वाक्यं रसात्मकं काव्यम्' इति कथनं नोचितं यतो हि कविता विधीयते, आस्वाद्यते च रसादृतेऽपि। पुरातना अपि स्वीकुर्वन्ति स्म "चित्रकाव्यम्" इति। अभिव्यक्ते लालित्यं समुप-जायते रसनिवेशमन्तरेणापि, प्रयच्छच्चमत्कारं सहृदयानाम्।

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वहुधा प्रतिपादितम् अर्थलालित्यं निस्सारम् यतो हि नो रमणीया अर्थाः स्वात्मभिः, सन्तः केवलं सम्प्रेषणीया विषयाः। ध्वनिकारेण निगदि "दृष्टपूर्वा अपि ह्यर्थाः" इत्यादि कथनमपि समर्थयति अस्मदीयं दृष्टिकोणं परोक्षतः, भिन्नमिदं यद् रसपरिग्रहो निर्दिश्यते तेन पूर्वपरिचितार्थानां नवीनीकरणाय। अतः अर्था केवलं सम्प्रष्यविषयते संदधति रमणीयत्वं तदैव यदा ते उपलभन्ते शोभाशालिनीमभिव्यक्तिं कविशिल्पसंयोगेन। "अनाघ्रातं पुष्पं" इत्यादि सुप्रसिद्धं पद्यमभिव्यनक्ति शकुन्तलाया यौवनलभ्यमनवद्यसौन्दर्यम्। किन्तु, समरेखं (सीधासपाट—straightforword) वर्णनं जनयिष्यति वाञ्छितं सम्मोहनं सहृदयचित्तेषु, इति विषये निविडसन्देहावकाशः।

कुन्तकेन गौरवं प्रदीयते भामहमाश्रित्य ललितशब्दस्य च लालितार्थस्य च यौगपद्येन। स्वभावसुन्दरस्य ह्यर्थस्य कल्पना नो माननीया। अस्मिन् सन्दर्भे प्रायेण श्रमेणः मृदुकोमलभावस्य वा कथनानि प्रस्तूयन्ते। किन्तु, रमणीयता संयुज्यतेऽस्माभिः एतैः प्रसङ्गैः सह परम्परावशादेव।

पण्डितराजस्य विश्रुतं काव्यलक्षणम्, "रमणीयार्थप्रतिपादकः शब्दः काव्यम्" इति सद्यः समायाति नः स्मृतिपथे। इह समीक्रियन्ते तेन, व्यवहारमत्या, रमणीयता लोकोत्तराह्लाद-चमत्कारा। किन्तु, एतानि सर्वाणि विशेषणानि संलग्नानि ह्यर्थेन सह, समपेक्षन्ते सहृदयानां साक्ष्यमथवा प्रमाणीकरणम्। पण्डितराजः किन्तु ह्यवहेलयति कविशिल्पावदानमत्र। पुनश्च, स नियोजयाति उदाहरणद्वयं, प्रतिपादयितुमर्थस्य रमणीयताम्—"पुत्रस्ते जातः। धनं ते दास्यामि"। इति।

उररीक्रियते ऽस्माभिर्यदेताभ्यां वाक्याभ्यां जनितो ह्लादो नो संधत्ते लोकोत्तरत्वम्। परन्तु, एते उदाहरणे गृह्येते सामान्यलोकाभिव्यक्तिपीरधेः न तु काव्यात्। अथ लोके लोकातीतह्लादगवेषणं निरर्थकम्। मन्यामहे, काव्यलभ्यो ह्लादः लोकविशिष्टः। किन्तु, ह्लादोऽयं सिध्यति काव्ये रचिते ललितशिल्पसंयोगेन। अथ पुनर्वदामो यल्लोके विगणितो रमणीयार्थो नो रमणीयः काव्ये यावन्न निबद्धः सुचिन्तित-सुचयनितपदयोजनायाम्। अलङ्काराणां प्रदयः काव्यस्याभिव्यक्तिललितजनने स्वीकरणीयः, किन्तु अलङ्कारं विहायापि अभिव्यक्तलालित्यं प्रभवति, इति अस्मदीया मान्यता।

चमत्कारो भवति भावकानां चरमोपलब्धिः काव्यानुशीलनस्य, इति निगद्यते पूर्वम्। किन्तु चमत्कारोऽयं तो पर्यायो ह्लादस्य वा आनन्दस्य वा सुस्थिरम्। अस्माकमुद्दिष्टं मनःप्रसादनमुपलक्षणमनेकविधविकाराणामुपजनितां काव्यपठनात्। काव्यं ह्लादयति, शोचयति, दीपयति, द्रावयति उद्वेजयति, विचालयति, किं बहुना, उत्पादयति विविधानन्यान् विकारान् भावकस्य चित्ते। यदा संबद्धविकारो गृह्णाति भावकस्य चेतांसि सबलं, तदा स एव चमत्कारः। कुन्तकः चर्चितः पूर्वम्। तस्य वक्रोक्तिः सभाजयति लालित्यं रमणीयत्वं वाऽन्तिमविश्लेषणे।

अथ निष्कर्षतः इदं स्थितं यल्ललिताभिव्यक्तिरेव प्रभवति ग्रहीतुं काव्यपदवीम् यतो हि अन्यान्यानि लक्षणानि प्रतिबध्यन्ते यथाकथाञ्चित्।

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काव्यस्यात्मा निश्चीयते कारिका

व्यक्तिललितं भवेत् काव्यात्मा हि नियतम् ।
तिरस्करणीयं मतं प्राच्यानां भिन्नम् ।।

वृत्तिः—रसो न शक्यते मानयितुं काव्यस्यात्मा यतो हि रसनिवेशो नापरिहार्य-तत्त्वं काव्यस्य निरूपितं पूर्वम् ।

अलङ्कारोऽपि वञ्चितः एतेन गौरवेण । "तददोषौ शब्दार्थौ सगुणवानलङ्कृती पुनः क्वापि" इति निगद्यते मम्मटेन । अत्र सालङ्कारता मान्यते आवश्यकीया स्पृहणीया वा प्रथमतः, ततोऽनलङ्कारता स्वीक्रियते ऽर्धनसा, सापवादम् अपरतः । तदपि, मम्मटो वितण्डयते परोक्षतया जयदेवेन, यथा—

"अङ्गीकारोति यः काव्यं शब्दार्थावनलङ्कृती ।
असौ न मन्यते कस्मादनुष्ठामनलंकृती ।।"

इदं कथनं व्यञ्जयति ह्यलङ्काराचार्याणाम् अनुद्धरणीयामसमाधेयां प्रतिबद्धतां सालङ्कारतां प्रति । "शून्यं वासगृहं विलोक्य" इत्तादि रसपेशोलमुक्तके न कोऽपि प्रसिद्धोऽलङ्कारोऽवतीर्णः सुविविक्तम् । तदपि इदं भृशं रोचते सहृदयभावकेभ्यः (पण्डितराजं विहाय) । सुतराम्, अलङ्कारो नो माननीयः काव्यस्यात्मा । रीतिरपि न शक्नोति स्थातुं काव्यात्मासने । वामनो रीतिप्रतिपादने प्रयच्छति महत्त्वं सौन्दर्यत्य मूलतः । इदं सौन्दर्यं प्रतिफलति कवेः शिल्पनैपुण्यात् यच्चरितार्थ्यते मनोरमणीयपदयोजनया एव । ध्वनिकारेण निरूपितं ध्वनेः काव्यात्मत्वमपि दुर्वलम् । यथा पूर्वोक्तं, ध्वन्यर्थः अपि सम्प्रेषणीयोऽर्थः, सुचितव्यो विषयः, न तु रमणीयिः स्वात्मभिः । सोऽपि वर्णनाधीनः प्राप्तुं सम्मोहनम् । पूर्वोक्ते शाकुन्तलस्य पद्ये, इयं पदसङ्घटना एव यदभिव्यनक्ति नवतरुण्या रूपसम्पदां सहृदयरसिकानां मोदाय । अथ प्रतीयमानोऽपि अर्थः समुपाश्रयते ललितामभिव्यक्तिम् । "वक्रोक्तिरेव वैदग्ध्य-भङ्गीभणितिरुच्यते" इति कुन्तकस्य निरूपणेऽपि विच्छित्तिः अभिव्यञ्जनायाः बला-धातिता, यद्यपि अर्थस्य स्वस्पन्दसौन्दर्यकथने स प्रभावितोऽभूत् भामहपरम्परया । तस्य सर्वा वक्रोक्तयः कारणीभवन्ति काव्यस्याभिव्यक्तेः लालित्यजनने । अथ निष्कर्षतः, अभिव्यक्तिलालितं माननीयं काव्यस्यात्मा, इति अस्मदीया मान्यता ।

III.A. 73

संस्कृत के प्रमुख नाटकों में बाल चित्रण

श्रीमती मीना व्यास, उदयपुर

संस्कृत के अधिकांश प्राचीन नाटककारों ने प्रणय-कथाओं, धार्मिक आख्यानों तथा राजनीतिक घटनाओं को नाट्य विषय के रूप में चुना है किन्तु वर्ण्य विषय चाहे जो भी हो, किसी न किसी माध्यम से बाल्यावस्था का चित्रण उनमें न्यूनाधिक रूप में अवश्य मिलता है । भास, कालिदास, शूद्रक, भवभूति, राजशेखर आदि नाटककारों ने बाल्यावस्था व वात्सल्य रस का अपने-अपने ढंग से चित्रण किया है ।

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इस शोध पत्र में मुख्य रूप से निम्न विन्दुओं पर विचार किया गया है :—

1. विभिन्न नाटककारों द्वारा किये गये वाल जीवन के चित्रण का तुलनात्मक विश्लेषण ।
2. आधुनिक मनोवैज्ञानिक मान्यताओं के प्रकाश में उक्त चित्रण का विवेचन तथा
3. आलोच्य नाटककारों के वाल मनोविज्ञान विषयक ज्ञान का मूल्यांकन ।

III.A. 74

SUMMARY

A. M. Upadhyaya, AHMEDABAD

Rājānaka Tilaka was an improtant writer and thinker among "the Eleventh Century Kashmir Poeticists" to use a phrase popularised by Prof. S. P. Bhattacharya.

In view of the significance of the views held by Rājānaka Tilaka on a number of important aspects of Indian aesthetics and also in view of the influence excercised by Rājānaka Tilaka on writers who came after him by virtue of his innovative insights in the field of Sanskrit poetics, it becomes necessary not only to attempt a sincere, critical study of Rājānaka Tilaka's views on literary criticism but also to from a correct idea of his contributies to Indian aesthetics.

The present paper is a humble attempt to critically review Rājānaka Tilaka's theory of literature and to assess his contribution to Sanskrit Poetics.

III.B. 1

भारविकृतौ कालिदासकृतिसादृश्यम्

सीतानाथ आचार्य्यः, कलिकाता

कालिदासोत्तरकालिकस्य महाकवेर्भारवेः काव्यरचनाधारा यद्यपि स्वतन्त्रे वर्त्मनि प्रवाहिताभवत्तथापि तस्य काव्यनिर्माणपद्धतौ कविकुलगुरोः कालिदासस्य प्रभावं सुस्पष्टतयावधारयितुं शक्यते । तादृशस्य प्रभावस्य यथामति निर्धारण-विधौ प्रबन्धेऽस्मित् प्रयतितम् ।

कुमारसम्भवे यथा महादेवं पतित्वेनाप्तुं पार्वत्या कठोरे तपसि प्रवृत्तं किरातार्जुनीये तथा वैरनिर्य्यातनानुकूलशक्तिलाभाय धनञ्जयेनोग्रं तपः समाचरितम् । एतयोस्तपस्यावर्णनप्रकारे सादृश्यमतितरां लक्षणीयम् । किञ्च पार्वत्यास्तपःपरीक्षार्थं महादेवस्य समागमो यथा वर्णितः कालिदासेन तथैव

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धनञ्जस्य तपोदार्ढ्यनिरूपणार्थं वासवस्य प्रवेशः कल्पितो भारविणा। प्रसङ्गेऽस्मित् महादेववासवयो रूपसादृश्यं श्रमापनोदनव्याजसाम्यं संलाप-समारम्भानुरूप्यमवधारणीयम्। अपिच महादेवेन पार्वत्याः पाणिग्रहणप्रस्ताव-मादाय समागतान् सप्तर्षीन् प्रति हिमालयस्य विनयसौजन्ययुक्ताया उक्तेः प्रभावः परिलक्ष्यते द्वैतवने समुपस्थितं व्यासदेवं प्रति युधिष्ठिरेण विहितायामुक्तौ। अन्यच्च रघुवंशकाव्यस्य त्रयोदशे सर्गे नृपतेरतिथे राज्यशासनवर्णनावसरे कालिदासेन यथा प्राचीन-भारतीयराजनीतिज्ञानं प्रकटीकृतं किरातार्जुनीयस्य प्रथमे सर्गे वनेचरकर्तृकदुर्य्योधनराज्यशासनपद्धतिकथनवेलायां तथैव भार-विणात्मनो राजनीतिवेदिता प्रकाशिता। अपरञ्च कालिदासकाव्ये मानवेतर-प्रकृतिः प्रायेण मानवप्रकृत्वा मैत्रीमापन्नेव चित्रिता। भारविकाव्येऽपि तादृशं चित्रणमन्तरान्तरा नयनयोरापतति। इतरच्च एकत्र महादेवार्जुनयोर्वर्णनौपम्य-साम्ममन्यत्र शिवशिरःस्थितचन्द्रलेखाभिर्वस्तूनां नित्यभास्वरतावर्णनानुरूप्यम-परत्र दुष्यन्तस्येव वनेचरस्यापि सविनयोक्तिसादृश्यं विशेषतः समाकर्षकम्।

एतद् व्यतिरेकेणापि जागतिकतथ्यसमृद्धानां केषाञ्चन भावानां निपुणो-पस्थापनविधौ कविवरयोरनयोरन्योन्यसादृश्यं स्पष्टतया प्रतिभासते। तथाहि योग्यसमागमः प्रशंसनीयः स्वभावसुन्दरं वस्तु सर्वास्ववस्थासु सुन्दरं विकार-कारणे विद्यमानेऽपि महतां न विकृतिः आधारगुणप्रकर्षादेवाधेयगुणप्रकर्षः, प्रीतिरकारणमेव प्रीतिपात्रस्याकल्याणमाशङ्कते, महतामवमाननमशुभाय सम्पद्यते, लोकानां रुचयो विचित्ररूपा भवन्ति, गुणाधिक्ये सति सामान्यो दोषो न परिगण्यते, गुणा लोकान् रञ्जयन्ति, सद्भिः सह सतां मैत्री त्वरितमेव जायत एवमादिकं भावजातमुभयोरेव कविवरयोः काव्ये परिप्राप्यते।

काव्यार्थगतसादृश्यसमीक्षणविधावालंकारिकाणां मतम्। राजशेखरस्यानु-चिन्तनम्। ध्वनिकारस्य विवेचनम्। उपसंहारः।

III.B. 2

महाकवि भारवि के लिए पाण्डित्यवाद की विवशता

धनीराम अवस्थी, लखनऊ

संस्कृत साहित्य की काव्यश्री को विमंडित करने वाले कवियों की काव्यमयी-धारा अपने प्रवाह से निरन्तर समाज को आप्यायित करती रही

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है। संस्कृत के काव्य-जगत् में "महाकवि कालिदास" ने सरल सरस एवं रससिद्ध काव्य की रचना की। कालिदास की रचनाओं के समक्ष सामान्य कवि की रचना समाज में अपना अस्तित्व ही न बना सकीं, या यों कहें कि संस्कृत जगत् पर कालिदास ने आपना आधिपत्य सा स्थापित कर लिया। जन-जन के हृदय में कालिदास का काव्य (दृश्य एवं श्रव्य) ऐसा बस गया कि लोगों का ध्यान कालिदास काव्य छोड़कर किसी अन्य काव्य रचना की ओर जाता ही नहीं। ऐसी परिस्थितियों में विद्वद्वर्ग पर अपने पाण्डित्य की छाप छोड़ते हुए भारवि ने सहृदयों को अपनी ओर आकर्षित किया। उन्होंने नीति (राजनीति एवं समाजनीति) के माध्यम से लोगों को प्रभावित करने के लिए सरल संस्कृत साहित्य न रचकर पाण्डित्य-पूर्ण काव्य रचा। मित्र, राजा, मंत्री आदि के विषय में इनकी रचनाएं निश्चित सारगर्भित अर्थ की बोधक होने के कारण सन्मार्ग प्रदर्शक रहीं हैं।

उदाहरण :—

"स किं सखा साधु न शास्ति योऽधिपं
हितान्न यः संशृणुते स किंप्रभुः।
सदाऽनुकूलेषु हि कुर्वते रतिं,
नृपेष्वमात्येषु च सर्वसम्पदः॥"

वनेचर महाराज युधिष्ठिर से जिन उक्तियों के माध्यम से अपनी बात कहता है वे बड़ी ही अनुठी हैं यथा :—"हित मनोहारि च दुर्लभं वचः"।

अथवा :—

"भवादृशेषु प्रमदाजनोदितं,
भवत्यधिक्षेप इवानुशासनम्"। इत्यादि

ऐसी हृदयस्पर्शी सदुक्तियों का आकार होने के कारण ही कालिदास के लगभग ८०० बर्ष बाद एक कवि हुया (भारवि) जो सहृदयों की दृष्टि से ओझल नहीं हुआ।

III.B. 3

SOME REFLECTIONS ON THE SAUNDARYALAHARĪ

Ramavarapu. Sarat babu, WALTAIR

Śañkara's Advaitavedanta is a system of spiritual monism.

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Jñānamārga is the chosen path in the pursuit of *Mokṣa* by Śañkara. But in *Saundaryalaharī*, one of the principal works of Śañkara, traits of devotionalism and ritualism are highlighted. For a critical mind a doubt might occur whether Śañkara is the author of *Saundaryalaharī* and whether there is place for devotion and ritual in the system of Advaita. It is interesting to mention that some have attributed the motif of even *Vāmācāra* to *Saundaryalaharī*.

In this paper an attempt is made to show that devotion and ritual are accommodated is Śañkara's system by the author himself as methods to humanise his otherwise highly intellectual and metaphysical concept of *Nirguṇabrahman*. It is not contradiction in terms if Śañkara had approved the complementarity of *Bhakti* and *Jñāna* in the realisation of the godhead. Works like *Saundaryalaharī* and other *Aṣṭakas* amply show Śañkara's concern for man and human emotions and religious sentiment. One can find in Śañkara's system a theology of impersonal *Brahman* as well as a theology of grace. *Saundaryalaharī* is the indubitable testimony for the latter.

This paper contains some ideas in that direction.

III.B. 4

ARUṆAGIRINĀTHA'S INTERPRETATION OF THE RAGHUVAṀŚA

C. Panduranga Bhatta, MADRAS.

Raghuvaṁśa prakāśikā is a commentary on the *Raghuvaṁśa* of Kālidāsa composed by Aruṇagirinātha (Aruṇa), who flourished in the middle of the 15th C. A. D. Aruṇa. notices the genuine merit of Kālidāsa as a poet, viz., his mastery over the language, the vastness and profoundity of his learning etc. His commentary abounds in quotations from a number of works almost on all subjects. Aruṇa. often discusses the merits of the interpretations of other commentators especially of Dakṣiṇāvarta and Vallabha. As it is known Mallinātha (Malli.) sometimes sacrifices even necessary information to consciseness. Aruṇa. differs from him in this aspect as he gives the summary of the verses in a lucid style when they are difficult to be grasped. He gives satisfactory interpretations of the verses and discusses the points relating to various śāstras such as Grammar, Alaṁkāra, Jyōtiṣa etc.

Aruṇa. often rejects the views of other commentators and gives decidedly better explanations. Alaṁkāras are explained and dis-

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cussed in most of the verses by Aruṇa. as he considers this factor as an essential requisite in understanding the ultimate sense. Aruṇa. often questions the interpretations of Dakṣiṇāvarta, whom he closely follows.

The fact that Kālidāsa knew the proper function of word and sense is very important. On the significance of the word '*Pitarau*' Aruṇa. observes that the poet wanted to have proficiency in word and sense and hence he offered his prayers to the universal parents who represent word and sense.

The criticism of Kālidāsa's text by some commentators had certainly wounded the feelings of Mallinātha and hence he says ;

भारती कालिदासस्य दुर्व्याख्यांविषमूर्च्छिता ।
एषा संजीवनी टीका तामद्योज्जीवयिष्यति ।।

Aurṇa. is an exception to this because he does not ensure the text of Kālidāsa under any pretext. In his opinion there is neither indecency nor unintelligibility in the text of the master-poet. But Aruṇa. remarks that Kālidāsa should be appreciated in a right manner and hence he even criticises Kuntaka, a famous admirer of Kālidāsa.

With these general remarks on the interpretations of Aruṇa. an attempt is made here to give a brief account of Aruṇa.'s interpretation of the *Raghuvaṁśa*.

III.B. 5

वासवीपराशरीयम्—संस्कृत का एक नवीन प्रकरण

कु० आभा बबेले

वासवीपराशरीयम्—19वी शताब्दी की रचना है। इसके प्रणेता श्री मुडुम्बी व्यंकट नरसिंहाचार्य है, जो विजयनगर के राजा आनन्द गजपति नाथ (1851-1897) के आश्रित थे। "वासवीपराशरीयम् का प्रकाशन तेलगु लिपि मैं बिजयनगर से 1886 ई० मैं हुआ है।*

यह 12 अंको का एक प्रकरण है जिसमैं मुनि पराशर और दाशकन्या वासवी के संयोग से व्यास के अवतरण की कथा वर्णित है। यह कथा महाभारत के आदिपर्व मैं सत्यवती उपाख्यान के रुप में प्राप्त है। श्री नरसिंहाचार्य ने एक सर्वथा प्राचीन महाभारतीय उपाख्यान को आधार बनाकर वासवीपराशरीयम् के रुप में एक ऐसे रुपक की रचना की है जो प्राचीन नाट्य-

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शास्त्रीय परम्पराओं का पालन करते हुये भी एक नई दृष्टि और युगीन चेतना से सर्वथा प्रभावित है। इस दृष्टि से कवि ने महाभारत से वस्तु ग्रहीत करके भी अपनी मोलिकता का परिचय देते हुये अनेक स्थलों पर उल्लेखनीय परिवर्तन और परिवर्धन किये है। इन परिवर्तनों के द्वारा कवि ने न केवल कथावस्तु के घटनाक्रम को सुव्यवस्थित और सुसंगत बनाया है, प्रत्युत पात्रों के शील की रक्षा करते हुये उनके चरित्र को विशिष्ट गरिमा प्रदान की है। कथावस्तु के ये कवि-कल्पित अंश बड़े आकर्षक और तत्कालीन रुचि और वातावरण को देखते हुये पर्याप्त प्रासंगिक भी है। वस्तुतः यह रुपक संस्कृत की उस परम्परा को पुनरुज्जीवित करने का प्रयास है यो शूद्रक के मृच्छकटिक के पश्चात म्रियमाण सी होने लगी थी। ऐसा नही कि मृच्छकटिक के बाद प्रकरण लिखे ही नही गये, शूद्रक के मृच्छकटिक के बादतो "मालती माधव" जैसे लोकप्रिय और उससे प्रभावित प्रकरणो की एक लम्बी पंक्ति है किन्तु इसनमें से अधिकांश प्रकरण अमात्य पुत्र को नायक और अमात्यपुत्री को नायिका वनाकर लिखे गये। सामाजिक रूपक होते हुये भी ये समाज के उतने निकट नही। मृक्छकटिक मैं समाज के निम्न वर्ग को जैसा महत्व प्रदान कर उन्हे प्राणवन्त भूमिका प्रदान करते हुये प्रतिष्ठित किया गया था वैसा एक भी प्रयास उसके बाद दिखाई नही देता। इस दृष्टि से शताब्दियों पश्चात "नरसिंहाचार्य" द्वारा "वासवीपराशरीयम्" की रचना एक और क्रान्तिकारी चरण कही जा सक्ती है, जिसमैं पौराणिक आख्यानको आधार वनाकर भी परोक्ष रूप से तात्कालिक सामाजिक स्थिति का अंकन ही उद्देश्य रखा गया है। समाज में शूद्रो की हेय स्थिति के प्रति कविका दृष्ठिकोण सहानुभूति पूर्ण है यही कारण है कि मृच्छकटिक से एक कदम आगे बढ़कर इस मैं तथाकथित निम्न जाति की कन्या को नायिका का गौरव प्रदान किया गया है। अस्पृश्यता, नारीशोषण, जैसी सामाजिक कुरीतियौ और बुराइयौ के प्रति कवि का सुधारवादी दृष्टिकोण इसमे साफ झलकता है। विभिन्न धार्मिक मतान्तरो के कारणं देश मैं पनपते हुये विद्वेष पर भी वह चिन्तित है। अतः एकमात्र सनातन धर्म की पुनस्थापना कर देश को एक सूत्र मैं वाँधना ही उसका उद्देश्य है। प्राचीन पौराणिक कथा को आधार बनाकर उसके माध्यम से तत्कालीन सामाजिक रुचियो और कुरीतियौ के प्रति आवाज उठाकर उनकी

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और ध्यान आकृष्ट करने का कवि का यह प्रयत्न निःसंदेह प्रशंसनीय कहा जा सक्ता है। 19वी शताब्दी मैं एक और प्राचीन नाट्यशास्त्रीय सिद्धान्तो का उचित अनुकरण जहाँ सुखद आश्चर्य की अनुभूति प्रदान करता है वही तात्कालिक सामाजिक समस्याओ के प्रति कवि की जागरुक्ता और उनके निराकरण का प्रयास इसे प्रासंगिक और उपादेय बनाता है।

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* इसकी देवनागरी मे अनूदित हस्तलिखित प्रति सागर विश्वविद्यालय की लाईब्रेरी मैं प्राप्त। मूल प्रति अडियार लाईब्रेरी मैं सुरक्षित नं एच 814 नार. वो पी।

III.B. 6

सत्यपि रामायणे महाभारतस्य प्रयोजनम्

भास्वती भट्टाचार्य्य

भारतीय संस्कृत साहित्ये द्वौ इतिहास-ग्रन्थौ प्रसिद्धौ। तौ खलु रामायणं महाभारतञ्च। तयो रामायणम् आदिकविना भगवता वाल्मीकिना राम-चरित्रमाश्रित्य रचितम्। स्वरचितस्य रामायणस्य ये गुणामहर्षिणा वर्णितास्ते हि इतिहासत्वं काव्यत्वं, वेदोपबृंहकत्वं वेदसमत्वं पुण्यप्रदत्वं चेति। एवं सति मानवानां प्रयोजनसिद्धये ऐतिहासिके धर्मशास्त्रात्मके रामायणे सत्यपि कुरु-क्षेत्रीययुद्धोत्तरकाले अगाधे अन्धकारे मग्नान् भारतवर्षीयान् समुद्धर्त्तुं रामायणा-दधिकानां येषामुपयोगिनां गुणानामाधानेन भगवता वेदव्यासेन महाभारतस्य रचना कृता तान् दर्शयितुं रामायण-महाभारतयोः तुलनात्मिका आलोचना उपन्यस्यते।

III.B. 7

SOME OBSERVATIONS ON JAYADEVA'S PRASANNA—RĀGHAVA

Ghana Kanta Bhagawati

The *Prasanna-Rāghava* of Jayadeva (A.D. 1200-1250) is a Ramic play. The dramatist derives materials for his play from the Rāmāyaṇa and mingles with his own imagination. This play consists of seven acts and covers the exploits of Rāma from the killing of the demoness Tātakā till the accession on the throne of Ayodhyā after killing Rāvaṇa, the demon king of Laṅkā.

In the play the dramatist bears certain speciality. Excepting the similarity with the great epic Rāmāyaṇa, Jayadeva adds certain novelty to his writing. The Rāmāyaṇa as well as other Ramic litera-

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ture, in respect of the adventures of Rāma, start from the killing of the demoness Tātakā and then follows the Svayamvara of Sītā. But the play Prasanna-Rāghava starts with the Svayamvara of Sītā and then after the killing of the demoness Tātakā is only referred to. From the view point of dramatic art the playwright Jayadeva has done it well. The quarrel of the two demons Rāvaṇa and Bāṇa in the Svayamvara of Sītā is a creation of the dramatist.

The amorous scene between Rāma and Sītā in the garden of Janaka, prier to the breaking of the bow of Śiva, is a creation of the dramatist. Though a similar idea is met with in the *Mahāvīra Carita* of Bhvabhūti yet that is not as appealing as the *Prasanna-Rāghava* of Jayadeva.

The fifth act is a brilliant creation of the dramatist. Here some nonhuman beings like the rivers Gaṅgā, Yamunā, Sarayū, Godāvarī, Tuṅgabhadrā, the ocean and a Kalahaṁsa being embodied forms narrate the accounts of Rāma from his banishment to the killing of Bāli.

In the play *Prasanna-Rāghava*. Rāma is depicted as a hero of Dhīrodātta type and a mortal and divine (*Divyādivya*) being and Rāvaṇa as a villain. From the total impression of the play we like to put forward the *Vīra Rasa* as the predominant *Rasa* of the play and other *Rasas* like *Śṛṅgāra* (*Vipralambha*), *Bhayānaka*, *Hāsya* etc. remain subordinate to it. This play is a good piece of poetry. Besides the delineation of *Rasa* the dramatist uses various metres specially the *Vasantatilakā* and *Śārdūlavikrīḍita*, a large number of figures of speech, *Vakrokti* etc. which enhance the poetic merit. As for the style of composition, Jayadeva uses *Pāñcālī Rīti* and *Prasāda Guṇa*. It appears that the dramatist is in favour of using the *anuprāsa* and *śleṣa*. It is a valuable piece of composition from the view point of dramatic art and poetic flavour.

III.B. 8

नव नव नीति रसाला रसशाला गिरिधर सप्तशती सदानन्दा

गंगाधर भट्ट

गिरिधर सप्तशती रसशाला याथार्थ्येन सदानन्दा वेविद्यतेतराम्। नवरत्न महाभागानां नैके ग्रन्थास्तथापि सप्तशती नीतितरङ्गप्रवाहिनी सर्वानतिशेते। चिन्तनशीलैर्भारतीय विपश्चिद्भिः स्वहृदयोद्गारः नीतिरूपेण प्रख्यापिताः। एतदेवास्ति कारणं यत्संस्कृतसाहित्ये नीतिसम्बन्धिन्यः सूक्तयो यत्रतत्र सर्वत्र

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दरीदृश्यन्ते। कविवर्यैरमीभिर्महाभागैः नीतिपरम्परापारावारे गहनमवगाहन-मालोचन प्रत्यालोचनञ्च विहितमिति नास्त्यत्र काचन विप्रतिपत्तिः। प्रकाण्ड-पण्डितप्रवरेषु विद्वत्तल्लजेषु झालावाडीय-नवरत्न-गिरिधरशर्मप्रज्ञवर-महाशयस्य नाम निश्चप्रचमग्रगण्यम्। एतेषां जनिः माध्यन्दिनी शाखाध्यायिनि यजुर्वेदि विद्वत्परिवारे प० ब्रजेश्वर—गणेश राम भट्ट गृहे १९३७ तमे वैक्रमे सम्वत्सरे राजपुतानाप्रान्तान्तर्गत-झालरापाटणपत्तनेऽभवत्। कविवरेणामुना संस्कृत-भाषायाः, साहित्यस्य, दर्शनशास्त्रस्य परिशीलनेन सहैव बंगला, महाराष्ट्री, गुर्जर भाषा, उर्दु, फारसी, ब्रजभाषा, मरुभाषा डिंगलादिभाषा अशिक्ष्यन्त। अमीभिः नानाविधभाषासु नैकानि काव्यानि, अनेके लेखाः बहवो ग्रन्थाश्च विरचिताः। तेषु कतिचन ग्रन्थाः उल्लेखमर्हन्ति—प्रेमपयोधिः, अमरसूक्ति-सुधाकरः, श्रीकृष्णस्तवः, बालकृष्णस्तवः, श्रीगंगास्तवः, जापानविजयः, सौरमण्डलम्, स्मृतिवेदना, समृद्धपुष्पगुच्छः, कारकरत्नम् इत्यादीनि काव्य रत्नानि संस्कृतभाषायां कविनानेन विरचितानि।

कवेरस्यामरकृतिः गिरिधरसप्तशती आर्याछन्दसि गुम्फितानां सप्तशत संख्याकानां नीतिपद्यानां प्रातिभं प्रदर्शनम्। मुक्तकरचनेयं प्रबन्ध निरपेक्षा।

संस्कृतभाषायामस्य कविवरेण्यस्य पूर्णमधिकारः। गाढगुम्फनक्षमतायाः योगो भाषायामाकर्षणमादधाति। साहित्यिक प्रौढ़ाः दर्शनं पदे पदे जायते। कविरयं साहित्यवाचस्पतिरित्युपाधिना सम्मानितः।

III.B. 9

'कथं भासो हासः ?'

कु० अरुणा म० भट्ट

कवितामिन्याः वदनारविन्दे कवेः भासस्य हासः विलसति इति नैके विद्वांसः कथयन्ति। अतः लेखेऽस्मिन् भासस्य हास्यनिरूपणम् कथं वैशिष्ट्यं भजते इति परीक्षितम्। आदौ भासनाटकचक्रतः हास्यप्रसङ्गानि संगृह्य, तदनन्तरं शास्त्रीयदृष्ट्या समीक्ष्य च तानि सर्वाणि प्रसङ्गानि, तेषु कुत्र वर्तते विशिष्टा विचित्रा चमत्कृतिः इति प्रदर्शितम्॥

III.B. 10

महाकवि भारवि के प्रकृतिचित्रण का रहस्य

मि० शैलजा ए. भट्ट

संस्कृत के हर महाकविने ने अपने काव्यकी सुषमा वर्धित करने तथा

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भावगरिमा बढ़ाने के प्रयासमे तथा नाट्यशास्त्रोक्त नियमो के पालन करने के उद्देश में पारंपरिक पद्धति से प्रकृतिचित्रण किया हैं।

किसीने प्रकृतिकी स्वाभाविक सुषमा वर्ण्यविभय बनाई किसीने उसकी वैचित्र्यमयी चारुता काव्यसौंदर्य व्यञ्जना हेतु स्वीकार की। कोइ प्रकृति पर मानवी भावारोप करते है तो किसीकी दृष्टि मे प्रकृति दैवी गुणमयी दिखलाती है।

महाकवि भारवि अपने एकमात्र महाकाव्य मे प्रकृतिका जो चित्र चित्रित करते है उसके खास पहेलु का दर्शन कराना इस् लघुशोध निबंध का उद्देश है।

अस्त्र प्राप्त्यर्थं तपस्या करनेवाले कथानायक अर्जुन के तपोभंग करने के लिये इंद्रप्रेषित अप्सरा आती है। और अपने विलासचोदित बताती है। इस एकमात्र प्रसंग को छोड़े भारविके लिये रतिभावोद्दीपक शृंगार पोषक प्रकृतिचित्रण का अवसर नहीं है। भारवि जैसे शृंगारी कवि के लिये यह वड़ी आपत्ति वन जाती। अतः वह इस वातको अप्रत्यक्षतया साध्य करते है।

हिमालय पर प्रस्थान करनेवाले अर्जुन के लिये शारदशोभा का उपहारके लिये भूमि उपस्थित होती है। भारवि प्रियामिवासादितयौवनां भुवम्। 4. I. इस शब्द मे भावाभिव्यक्ति करते है। आगे चलकर गांगेय जलकी शयनीय के रूप मे प्रस्तुत करता है। सिन्धोर्बभारसलिलं शयनीय-लक्ष्मीम्। ८.५७. शरदवधूका पाणिग्रहण करनेवाले धन्समय धन्समयेन वधूरिवाललम्बे 10.24 जाह्नवी वर्णन के प्रसंग मे सरितः प्रहासमिव फेनमपाम्। ६.१० प्रियांकशीना इव वारिविन्दवः। जैसी उक्तियाँ कवि के नारीभाव शवलित प्रकृतिसंबंध निरूपण के निदर्शन है।

सबसे महत्त्वपूर्ण बात यह है की भारवि प्रसंगवशात् या स्वेच्छानुसार इंद्रगोप कीटकोंका वर्णन बार बार करते है। अविरलवितितेव शक्रगोपैः अरूणितनीलतृणोपला धरित्री। 10.3 सुराङ्गनाओका लाक्षारसमंडित पदचिह्न हरियालेपर धूमनेवाले इंद्रगोप कीटकोकी शोभा दिखाते है। तथा अविरलवपुषः सुरेन्द्रगोपाः। 10.27 साजगीभरी हरियालिपर धमने-वालो इन्द्रगोप उपहारोकी कलियोकी कांति पूर्ण पलाश की सुषमा धारण करती थी।

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भराठी मे उपलब्ध 'हणमंते संकेतकोश' बताता है वर्षारंभो मे भूमीपर धूमनेवाले इंद्रगोप कीटक पृथ्वीके ऋतुमती होने का संकेत है।

इस प्रकार इसी संकेत का पालन करके भारवि ने अपनी प्रकृतिविषयक दृष्टिका रहस्योद्घाटन किया है। रमणीयभावमंडित प्रकृति के रूपसौन्दर्य का आस्वाद लेनेवालें श्रेष्ठ नायक कविस्वयं हैं।

III.B. 11

A MASTERLY CLASSICAL VERSION OF SRIMAD BHAGAVATHAM

Sri Meppathur Narayana Bhattathiripad

Narayaneeyam is a beautiful garland made of 100- verses of fragrant flowers and the aroma spreads and permeates throughout the seven worlds. The book follows the text of *Srimad Bhāgavatham* in its sequence and subject matter. All the verses are directly addressed to the deity consecrated and installed at the sacred and sanctified place of Gruvayur as founded and adored by the Divine *Guru* and Lord Vayu. Each verse has the approval and appreciation of God before and what is said in the *Bhāgavatham* is seen by Narayana Bhattathiri. Doubts and deviations in the *Bhagavatham* are contradicted and certain affirmations are spelt out with full authority and approval of Lord Guruvayurappah. The text is divided into 100 chapters with ten verses or one or two more in certain chapters, and at the end of each chapter there is prayer to God to remove his ailment, and restore sound health. The diction is highly poetic and the verses are resounding with the passions and sentiments of the ailing author. The author is an expert in metrics and he has employed numerous metres in his memorable book. Words are tender and sweet and verses are chosen and employed to suit the situation. The verses on *Rāsakreeḍā* are suited to the dancers, and are imbedded with eroticism, the appropriate sentiment on the occasion. The harsh and hectic words employed at the advent of Srinarasimha are very effective and proper. The words of "शिव शिव" used by Bhattathiri when *Sītā* enters into the burning fire shows how his heart throbs at the incident and responds to the feelings of *Sītā*, the innocent wife of a great man who has been more sinned against than sinning. The last chapter is sublime in conception and execution. The last twenty verses are the perennial flow from the innermost recesses of his

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heart and throw a flood of light on his maturity of devotion and immediacy of God's vision, The last ten verses are the experience of the ecstatic bliss and its waves washing and plunging him in the ocean of *Ānanda*.

Nārāyananeeyam confirms the presence of God in this world and His grace to those who worship him with intent devotion and surrender of ego. It exemplifies the dictum that "more things are wrought by prayer than this world dreams of". *Nārāyaneeyam* proves beyond doubt that what is said in the *Srimad Bhāgavatham* is a fact and true to life and that it has the potency to elevate a man to the spiritual heights and bless him with mental peace and material prosperity. *Nārāyaneeyam* certified to the veracity and validity of the *Bhāgavatham* of Sri Suka Brahman in these days of materialism, atheism and agnosticism. *Nārāyaneeyam* holds the banner high aloft and declares that there is God and here am I.

III.B. 12

ELEMENTS OF LITERATURE IN KĀLIDĀSA'S "*ABHIJÑĀNA-ŚAKUNTALAM*"

Indrani Bandyopadhyay, SANTINIKETAN

Kalidāsa refers to various myths and legends in his dramas. He has drawn a number of episodes from the Purāṇa literature and even the theme of his most celebrated drama the "*Abhijñāna-Śakuntalam*". But never he has indiscriminately used those materials. He has been very careful to utilise those episodes with proper changes whenever necessary.

The paper aims at pointing out the materials drawn from the different Purāṇas and his interpretation of those episodes in the proper context of the drama.

In this paper more attention has been focussed mainly on "*Vāyu-Purāṇa*".

III B. 13

भास के रूपकों में एकालाप

शर्मिला चटर्जी

'भास के रूपकों में एकालाप' पर विवेचन करने से पूर्व एकालाप का स्वरूप समझना आवश्यक है। एकालाप अथवा एकोक्ति की परिभाषा हमें किसी नाट्य-सिद्धान्त प्रतिपादक ग्रन्थ में नहीं प्राप्त होती तथापि इसका

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अस्तित्व हमें लगभग सभी नाटकों में प्राप्त होता है। वस्तुतः एकालाप की परिभाषा है—रंगमञ्च पर किसी पात्र की मानसिक अवस्था का वर्णन। इस विधा में किसी अन्य पात्र का प्रत्युत्तर नहीं होता और न ही उसकी अपेक्षा की जाती है। इसलिये एकालाप संवाद नहीं होता। नाट्योक्ति की एक विधा स्वगत कथन तथा एकालाप में उनके विद्वान विशेष अन्तर नहीं मानते जबकि दोनों में स्पष्ट भेद-गोपनीयता का है अर्थात् एकालाप का वक्ता मञ्च पर उपस्थित अन्य पात्रों से गोपनीयता की अपेक्षा नहीं करता। जबकि स्वगत कथन 'अश्राव्यं स्वगतं मतम्' हैं। इसके अतिरिक्त दोनों मे प्रयोग, भावाभिव्यक्ति की सीमा आदि का भेद भी है।

एकालाप का अस्तित्व ऋग्वेद के दशम मण्डल के 119 वें सूक्त के 1 से 8 तक के मन्त्रों में प्राप्त होता है जिसमें पुरोहित इन्द्र का अभिनय करते हुये सोमरस पान से उत्पन्न शक्तिका वर्णन करता है। इसके अतिरिक्त इसी मण्डल में 125 वें सूक्त के छठे मन्त्र में वागाम्भृणी देवी के एकालाप मन्त्र प्राप्त होते हैं।

पाश्चात्त्य साहित्य में प्रयुक्त एकालाप का पर्याय सॉलीलॉकी शब्द (soliloquy) शब्द लेटिन भाषा का शब्द है जिसकी व्युत्पत्ति solus= alone, loqui=speak. अर्थात निःसंग भाषण है। उन्नीसवीं शताब्दी की देन इस विधा का शेक्सपियर ने अत्यन्त कलापूर्ण ढंग से अपने नाटकों मे पात्रों के मन-मस्तिष्क को उद्घाटित करने में प्रयोग किया। विशेष रूप से हेमलेट का To be or not to be का एकालाप। ग्रीक त्रासदी के प्राचीन लेखकों सोफोक्लीज, एस्किलज यूरीपिडिज आदि के रूपकों में इनके उत्कृष्ट उदाहरण प्राप्त होते हैं। सॉलीलॉकी ओर मोनोलॉग यद्यपि एक सीमा तक पर्यायवाची ही समझे जाते हैं किन्तु दोनो में वही भेद है जो स्वगत-कथन तथा एकालाप में है। वस्तुतः मनोलॉग शब्द आकाशभाषित और स्वगत-कथन का मिश्रित रूप है।

भास के रूपकों में प्राप्त होने वाले एकालापों को विभिन्न वर्गों में विभाजित कर सकते हैं।

1. सूचना मात्र देने के लिये
2. पात्रों की विक्षिप्त या भावाविष्ट मनःस्थिति के द्योतन के लिये।

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3. मनोभावों की अभिव्यक्ति के लिये।
4. स्मृति की स्थिति दिखाने के लिये।
5. दृश्य, घटना आदि के वर्णन के लिये।

संख्या की दृष्टि से दूतवाक्य में कृष्ण, दुर्योधन के अधिक एकालाप हैं; कर्णभार पूर्णतः कर्ण के एकालोपों से पूर्ण है, दूतघटोत्कच के जीवन्त रेखाचित्र से युक्त-मध्यम-व्यायोग में घटोत्कच, भीम ब्राह्मण के एकालाप प्रमुख हैं, अभिषेक में हनूमान, रावण, राम, लक्ष्मण के एकालाप अधिक हैं जो वर्णनात्मक हैं। वर्णनाप्रधान एक अन्य रूपक बालचरित में वसुदेव, दामोदर कंस के एकालाप उल्लेखनीय हैं, अविमारक में नायक अविमारक के एकालाप के साथ ही कुन्तिभोज एवं भूतिक के एकालाप महत्वपूर्ण हैं। यौगन्धरायण प्रमुख पात्र होने के कारण प्रतिज्ञायौगन्धरायण में उसके एकालाप महत्वपूर्ण हैं साथ ही प्रद्योत के भी। स्वप्नवासवदत्त एक ऐसा रूपक हैं जिसमें वासवदत्ता को अपने विचार व्यक्त करने का समय दिया गया है किन्तु फिर भी यौगन्धरायण एवं उदयन की तुलना में कम ही समय मिला है। चारुदत्त में चारुदत्त एवं सज्जलक के एकालाप प्रमुख हैं।

भास के रूपक पुरुष-प्रधान रूपक हैं। पुरुष अपने भावों को व्यक्त करने में ज्यादा स्वतन्त्र है—स्त्रियों की अपेक्षा। स्वप्नवासवदत्त की नायिका वासवदत्ता होते हुये भी यौगन्धरायण प्रमुख पात्र प्रतीत होता है। अविमारक में नायक-नायिका दोनों ही विरहाग्नि में समान रूप से जलते हैं किन्तु अविमारक की विरहावस्था एकालाप द्वारा विस्तृत रूप में चित्रित होती है जबकि कुरङ्गी को उतना अवसर नहीं दिया गया। चारुदत्त में मुख्य पात्र चारुदत्त ही अधिक चित्रित है, वसन्त सेना की अपेक्षा जबकि कथा दोनों के प्रेम की है।

भास के रूपक चिर-परिचित कथावस्तु पर आधारित होते हुये भी कल्पना शक्ति की मौलिकता से पूर्ण हैं। सामन्तयुगीन वातावरण को चित्रित करते उनके रूपक प्रायः राजाओं की अपेक्षा राज-कर्मचारी प्रधान हैं। रामायण, महाभारत के बुरे चरित्रों को उन्होने अपनी रचनाओं में उन्नत करने का प्रयत्न किया है। विशेष रूप से दुर्योधन के चरित्र को। राष्ट्र एवं संस्कृति के उन्नयन का संदेश देते हुये भास ने एकता एवं संगठन पर अधिक बल

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दिया है। गृह-कलह से उत्पन्न विनाश को उन्होने नाटकों में प्रभावात्मक रूप में दिखाया है। आज के विघटनकारी युग मे इन नाटकों की प्रासङ्गिकता और अधिक बढ़ जाती है।

III B. 14

महाभारतस्य वनपर्वणि रामायणानुभावः

जयश्री चट्टोपाध्याया

अनन्तरत्नप्रभवस्य महाभारतस्य पर्वणि पर्वणि रामायणस्य रत्नच्छटा विमलेन ज्योतिषा देदीप्यते। अत्रैव वनपर्वणि जयद्रथेनापहृतायां द्रौपद्यां, पत्नीहरणे विमानितं पाण्डवपौरुषं समदुःखभागितामन्विष्य सान्त्वनमधिगच्छति। न हि रामादृते कश्चिदन्यः पत्नीहरणसन्तापाद् युगान्तरेऽपि स्मरणीयो जातः। अतो दृश्यते नेपथ्यपरिहारो रामोपाख्यानस्य। नहीदमुपाख्यानं महाभारते सर्वत्राविकृतेन स्वरूपेणावतरति। रामायणे रावणकुम्भकर्णविभीषणशूर्पणखाः सोदरा एव, महाभारते ते वैमात्रेयाः। रामायणे तारा सर्वभूतरुतज्ञा नासीत्, महाभारते रुतेन सा सर्वं वेत्ति। रामायणे रामशरप्रपीड़ितः सागरः प्रत्यक्षतां विधत्ते। महाभारते स्वप्ने तन्निर्देशमाप रामः। सहृदयानां हृदयक्षतं जनयति यदचिन्तनीयं रामस्य पारुष्यमुभयतस्तदविशेषेण यद्यपि दृश्यते तथाप्यग्निपरीक्षा महाभारते नोपस्थिता न वा सीतायाः पातालप्रवेशः। न केवलं वैषम्यं, साम्यमपि रामायणीयकल्पनाया महाभारते कुत्रचिदुपलभ्यते। एकमेव वनं रामायणात् हंसकारण्डवोद्गीतैः सारसपुंस्कोकिलाभिरुतैः पुण्यशीतामलजलाभिर्नदीभिरिहोपनीतमनुभाति। अत्रापि प्रियासनाथमयूराणां नृत्यैर्गन्धर्वकिम्पुरुषाणां रत्युत्सवैर्मत्तकोकिलालापैः लतालिङ्गितपादपैर्धातुरागरुचिरैरभ्रनीलपर्वतैर्वनस्य शोभा तामरसरसासवमदिरैः शरोभिर्दावाग्निसदृशैः पुष्पैस्तृप्तेरवसानं न जनयति पर्य्युत्सुकचेतसाम्। हनुमद्भीमसंवादे पुनरपि रामोपाख्यानस्य सार उपलभ्यते। रामस्मृतिरनेकशो भारतकर्तुश्चिन्तासहचारिणी जाता। रामस्मृतिपूता मन्दाकिनी चित्रकूटेनोपैति श्रवणम्। रामतीर्थस्य गोप्रतारस्य महिमा भक्त्या समुच्छ्वसति। हनुमद्दृष्टसीतया सर्वथा समाना सुदेवदृष्टा दमयन्ती। चौर्यं शौर्यं मन्यमानः कविः कल्पनाजनितं क्लेशं नात्राङ्गीचक्रे। माया-सीताया मायारामस्य चासकृद् वधो रामायणे दृश्यते। अत्रापि

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मायावसुदेवस्य वधः कृष्णमवशं चकार। रामायणोद्भवोपमा शैलूषीव महाभारतेऽपि नरीनृत्यमाना रसिकानां चेतो अद्यापि रञ्जयति तथापि नेयमत्र समधिकहृद्या।

अत्रोपमागतमाख्यानगतं वर्णनागतंच रामायणसादृश्यं नैवानृण्यं घोषयति महाभारतस्य प्रवक्तुर्व्यासस्य। किं बहुना, राज्यभ्रंशवनवासपत्नी-हरणादिका रामायणे दृष्टपूर्वा विषया महाभारतस्य वनपर्वणि नवरसपरि-ग्रहात् मधुमासे द्रुमा इव पुनः सञ्जातपत्रा नूतनतराः सन्तो हृदयोत्सवं तन्वन्ति सर्वसामाजिकानाम्।

III.B. 15

ON THE ŚIVA-PĀRVATĪ EPISODE IN RĀMA SARASVATĪ'S *BHĪMA-CARITA*

Bhaba Prasad Chaliha

Rāma Sarasvatī was one of the foremost *Vaisnava* poets of Assam of the sixteenth century who, with the assistance of a few junior scholars, translated the whole of the Sanskrit *Mahābhārata* into Assamese poetry. Besides translation of the great epic, Rāma Sarasvatī is also famous for a series of *kāvyas* showing the heroic exploits of the Pāndavas against the demons while they were living in the forests during their periods of exile. The episodes of these *kāvyas* are not derived from or connected with the narratives of the Sanskrit epic, but are culled from extraneous sources or from the poet's own imagination.

Of these kavyas, by far the most popular and widely read is Rāma Sarasvatī's *Bhīma-Carita*. Here is depicted an episode of Bhīma's early life killing the demon Bakāsura as found in the *Ādi-parva* of the *Mahābhārata*. But tagged to this is Bhīma's career as a servant in the household of Śiva who with his consort Pārvatī and two little sons lead a life of poverty. Bhīma's gluttony, Siva's lack of knowledge of worldly affairs, his addiction to *gānjā* and his poverty, the helplessness of gods and sages, Bhima's frequent use of physical force—all these elements, combined with its vivid picture of poor peasant life, have made the book one of the most popular and humorous pieces of work in the whole of Assamese literature. Excepting the incident of killing Bakāsura, all other incidents or narratives in the *kāvya* appear to be the inventions of the poet.

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In the present paper an attempt has been made to study the possible sources and handling of the Śiva-Pārvatī episode in the above poem.

III.B. 16

भानुदत्तकृत गीतगौरीपतिकाव्य की एक अज्ञात टीका

रमेशचन्द्र चावड़ा

संस्कृत साहित्य में गीत काव्यों का अपूर्व संग्रह विद्यमान है, जिसपर अभी पर्याप्त विचार-विमर्श किया जाना शेष है। गीतगोविन्द के पश्चात् उससे प्रभावित होकर अनेक गीत-काव्य रचे गये। इनमें महाकवि भानुदत्त (अथवा भानुकर) द्वारा रचित गीतगौरीपति काव्य को सहृदयसमाज ने बड़ी रुचि से ग्रहण किया है। संस्कृत में कल्याण कृत गीतगंगाधरम् और मथुरापति वाजपेयी कृत गीतगणेशम् जैसी अद्भुत कृतियां अभी समीक्षकों की प्रतीक्षा कर रहीं हैं। अनुमान किया जाता है कि ये काव्य मालवा के अंचल में प्रसूत हुये होंगे। भगवान् महाकाल, ओंकारेश्वर मान्धाता और शिवशंकर आदेशानुचरी महारानी अहिल्या देवी के क्षेत्र में गौरी शंकरपरक रचनाओं में मनीषियों का आकर्षण सहज ही है।

अभी अभी शोधकर्त्ता को उज्जैन से महाकवि भानुदत्त विरचित गीत-गौरीपतिकाव्य की एक टीका प्राप्त हुइ है। टीका का नाम 'ललिता' है। इस टीका के रचयिता पं० काशीनाथ भट्ट अडसुले उज्जयिनी के संस्कृत महाविद्यालय में आगम के आचार्य थे। प्रो० बाबूलाल शुक्ल शास्त्री से प्राप्त जानकारी के आधार पर काशीनाथ भट्ट अडसुले का जन्म लगभग १८४० और स्वर्गवास लगभग सन् १९१८-२० इं० माना जा सकता है। टीकाकार की शिक्षा काशी हिन्दू विश्वविद्यालय वाराणसी में हुई। गुरु के आदेश को मानकर अडसुले ने एक साथ मध्यमा से आचार्य तक सम्पूर्ण परीक्षाएं दे दीं थी, जिनमें प्रथम श्रेणी प्राप्त करने पर इन्हें 'आचार्य' की उपाधि प्राप्त हुई थी। उन दिनों द्वितीय श्रेणी में उत्तीर्ण होने पर 'उपाध्याय' की उपाधि की प्रदान की जाती थी।

टीकाकार ने आगमशास्त्र के ज्ञान से संवर्धित 'दत्तसहस्रनाम भाष्य' की रचना की है, जो अपने आप में पूर्ण एक अद्वितीय दर्शन ग्रन्थ है।

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टीकाकार ने ऋतुसंहारम् पर 'हरसिद्धि' और विक्रमांकदेवचरितम् पर अन्नपूर्णा टीकाएं रच कर उज्जयिनी के प्रति अपने लगाव को प्रमाणित किया है।

गीतगौरीपतिकाव्य की यह टीका अत्यन्त जीर्णशीर्ण तथा अपूर्ण दशा में प्राप्त हुई है। पं० अडसुले की ही हस्तलिपि में होने से ग्रन्थ का महत्व अत्यधिक बढ़ गया है। पाण्डुलिपि के प्रारम्भ के दो पृष्ठ और अन्त के कुछ पृष्ठ उपलब्ध नहीं हैं। अन्तिम पत्रे पर गीतगौरीपतिकाव्य के सर्ग ८ के प्रबन्ध 'विसृज विषादं मुंच विवादं च त्यज निजं मुख निश्वासम्' (ध्रु) के पश्चात् पुस्तक संख्या १० की अपूर्ण टीका तक पाठ मिलता है। पाण्डुलिपि का कागज पतला है और लगभग प्रारम्भ के ७८ पृष्ठों पर सन १८८५ की मुद्रा उकेरी गई दृष्टिगोचर होती है। इससे सिद्ध होता है कि टीका की रचना सन् १८८५-८६ इं० में हुई है।

टीका की भाषा पाण्डित्यपूर्ण है। काव्यप्रकाश, रसगंगाधर आदि के प्रमाण देकर गीतगौरीपति को ध्वनिकाव्य के रूप में स्थापित किया गया है। व्याकरण, कोश अलंकार आदि का विस्तृत विवेचन टीका मे गौरव की वृद्धि करता है। इस टीका की तुलना में कवि की स्वोपात्त टीका 'टिप्पण' निष्प्रभ प्रतीत होती है।

प्रस्तुत शोध-पत्र में टीका की विशेषताओं को प्रकाश में लाने का प्रयास किया गया है।

III.B. 17

VALLABHADEVA – AN IDEAL COMMENTATOR

B. Narasimha Charyulu

Commentaries play a definite and significant role in literature. This is more pronounced in the case of commentaries on the works of Kālidāsa, Bhaṭṭi, Bhāravi, Māgha Śrīharsa and others. Bhaṭṭi, the poet says in unequivocal terms that his poem could be understood only with the help of a *Vyākhyā*; further, he pities the less fortunate, possessed of no academic abilities, as they would be denied of the pleasures of reading the poem. Even Bhāmaha, the critic, echoes such an idea, when he says that poem must be simple and endowed with *mādhurya*-sweetness and the use of *ojas* should

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be minimised, otherwise it would make poems difficult to be appreciated without the help of a commentary. The commentaries aim chiefly at bringing out the heart of the poet from the tangle of words and their meanings, besides providing exhaustive explanation punctuated with various references from grammar, *purāṇa*, lexicon and other disciplines. The *vyākhyās* also help in deciding the number of verses a poem contained or the variant readings of the text.

Vallabhadeva has written commentaries on (1) the Raghuvaṁśa, 2. Meghadūta, (3) Kumārasaṁbhava, 4. Sūryaśataka, (5) Vakrokti Pañcāsikā, 6. Śiśupālavadha and 7. Devīśataka. A commentary on 8. Rudraṭālaṅkāra is also credited to him. Pañchikā is the name of *Vyākhyā* on the Meghadūta and Vakrokti-pañcāśikā while *Sandehaviṣauṣadhi* is the name of gloss on *Śiśupāla Vadha*. It is also called *śāratīkā*, *Bṛhadvallabhāṭīkā* and *Mahātīkā* by the author.

He is very modest but assertive at the same time and says that the salient characteristics of his works could be discerned by the scholars only by comparing his works with those of others.

Lucid explanation, alternative explanations, imaginative and probing insight into the intention of the poet, felicitious style are some of the characteristics of his works. Unlike some of the commentators he never tries to amend the text, even though the text in question has *doṣas*-grammatical syntactic and poetic. His readings are more meaningful and apt for the context. He thoroughly discusses the '*yaktis*' for the readings, some of these and other salient features are brought out in this paper restricting the scope to his commentaries on the *Vakroktipoñcāśikā*, *Meghadūta* and *śiśupālavadha*. His commentary on the *Meghadūta* and *Śiśupālavadha is* compared with that of Mallinātha and the glaring contrast and excellence of the works are unravelled.

III.B. 18

GOVARDHANA OF ĀRYĀSAPTAŚATĪ AS A POET OF THE COMMON MAN

Mrs. Aparna Debi Chakraborty, BURDWAN

It is perhaps not an exaggeration that Sanskrit literature through the ages has been mostly concerned with the affairs of the upper strata of the society, and that the lives and concern of the common

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man rarely found a prominent place there. Govardhana's *Āryāsaptaśatī* of twelfth century A.D. is however a remarkable exception in this regard. This anthology abounds in stanzas depicting the life and society of the common man in their all aspects. Although we get a picture of the lives of the villagefolk in Prakrit literature like *Gāhā Sattasai* of Hāla, nevertheless, Govardhana was the first court poet to venture upon this experiment in Sanskrit (*'vānī prākṛta-samucitarasā'*).

The following specialities of *Āryāsaptaśatī* are worthy of mention :

(1) The imagery chosen by the poet is from the real life of the village folk and quite different from the conventional one.

(2) His power of observation, sense of humour and his use of idiomatic expressions have imparted uniqueness to his poems. On a critical analysis, one is convinced of the claim of the poet as a creator of abiding *'rasa'* for the appreciation of the connoisseur. Govardhana thus richly deserves the title of 'the poet of the common man'.

III.B. 19

VANCHHESHWAR AND HIS POEMS

S. R Dantre, M.P.

Vanchheshwar is known to have flourished in the first half of the 18th century. Poetry was in his blood as he hailed from a family of poets. Vanchheshwar was a talented poet of the Court of three Mārāthā Kings of Tanjore namely Shahaji, Sharabhoji and Tulajaji. At the time of Pratap Singh he left the Court and led the life of an ascetic thereafter.

Vanchheshwar's three compositions have come to light so far, and all these are *Śatakas*, namely *Mahiṣa Śataka*, Dhati Śataka and Āsīrvāda Śataka. *Mahiṣa Sataka* is a poem of 102 verses in *Śārdūlvikrīḍita* metre enriched with *ślesa* figures written in sarcastic manner to condemn his opponents in the court. This can be called a typical form of *anyokti*. The poem is very impressive as it pours out the heart of the poet. The poem consists of valuable historical informations too and leads to understand the political and cultural condition of his times.

His second work is Dhati Śataka, a poem written to eulogise the horse of the god Ranganātha, though by title it sounds to be

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similar in nature to *Mahiṣa Śataka*. In the article published in proceedings of 7th All India Oriental Conference at pages 38 to 40 it is mentioned as a poem of 50 verses under the title of *Turaga Śataka*, a manuscript of which is preserved in Adyar library (Ms. No. T. R. 319). This work is composed in different metres and is an excellent example of alliteration.

The third work of Vanchheshwar is known as *Āśīrvāda Śataka*, The work consists of 106 verses in Shragdhara metre. The poem is a sort of Stotra eulogizing different gods, goddesses, their patent weapons, planets, semi-gods, oceans, sacred places. The poem is also full of alliteration and descriptive in manner.

It is difficult to fix the chronological order of these works, but their above sequence can be maintained after looking into their literary merit. Any way the poems attract our attention as they are typical examples of their kind.

III B. 20

संस्कृत नाट्य वाङ्मय परम्परा में मुरारि

कमला देवी

भारतीय संस्कृत साहित्य में नाटकों की अपनी विशिष्ट परम्परा एवं महत्त्वपूर्ण स्थान रहा है। यह नाट्य परम्परा बहुत प्राचीन समय से जनमनोरंजन का सर्वश्रेष्ठ माध्यम रही है। संस्कृत नाटकों की विकाश-परम्परा में अश्वघोष का नाम अत्यधिक प्रकाश में न आने के कारण भास को ही संस्कृत-नाटकों की विकासधारा का आदि कवि कहा जाता है। भास के पश्चात् कालिदास, शूद्रक, विशाखदत्त व भवभूति जैसे प्रसिद्ध नाटककारों ने अपने अगाध पाण्डित्य एवं असाधारण प्रतिभा के बल पर संस्कृत नाट्य साहित्य को अपना अपूर्व योगदान दिया।

संस्कृत नाटकों की इस महत्त्वपूर्ण परम्परा में मुरारि का कोई विशेष योगदान नहीं है। भवभूति के पश्चात् संस्कृत नाट्य साहित्य अवनति के पथ पर था। ऐसी स्थिति में जिस प्रकार माघ ने भारवि को दृष्टिपक्ष में रखकर काव्य रचना की उसी प्रकार मुरारि ने भी भवभूति से अपने को श्रेष्ठ प्रमाणित करने के लिए 'अनर्घराघव' नामक नाटक की रचना की, परन्तु भवभूति जैसी काव्य-गरिमा को मुरारि स्पर्श न कर सके। इनकी

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एकमात्र कृति 'अनर्घराघव' की समीक्षा से यह स्पष्ट हो जाता है कि वह एक सफल नाटककार की श्रेणी के अन्तर्गत नहीं आते। उनकी कथावस्तु में मौलिकता तथा घटनाओं के चयन व संयोजन में नाटकीय सौद्देश्यता का लगभग अभाव है। पात्र-चयन में उनका रूप वही है जो पूर्व परम्परा निश्चित कर चुकी है। राम को कुछ अधिक नम्र बनाने के अतिरिक्त मुरारि के चरित्र-चित्रण के कोई विशेषता दृष्टिगोचर नहीं होती। घटना बाहुल्य के कारण मुरारि घटनाओं को दृश्य रूप में उपस्थित करने की अपेक्षा श्रव्य रूप में ही उपस्थित कर सके हैं, जिससे रसाभिव्यक्ति ठीक से नहीं हो पाती है। इस प्रकार मुरारि के 'अनर्घराघव' में विस्तृत अंक, कथावस्तु की विशृंखलता, नाटकीय कौतूहल का अभाव कृत्रिम शैली तथा संवादों, वर्णनों एवं पद्यों का बाहुल्य उनके सफल नाटककारों की श्रेणी की गणना में बाधक है। वस्तुतः मुरारि का लक्ष्य नाटक लिखना न होकर अपने पाण्डित्य एवं कलात्मकता का प्रदर्शन करना है। उनके प्रगाढ़ पाण्डित्य एवं प्रौढ़ कवित्व की विद्वानों ने अत्यन्त प्रशंसा भी की है। प्रस्तुत लेख में मुरारि को कवि एवं नाटककार के रूप में प्रदर्शित करते हुए संस्कृत नाट्य साहित्य में उनका स्थान निर्धारित करने का प्रयास किया गया है।

III.B. 21

श्रीहर्षकाव्ये कालिदासकाव्यचिन्तायाः प्रतिबिम्बनम्

श्रीदेवकुमारदासः

सामान्येन कविप्रकृतिभेदनिबन्धनः काव्यसृष्टिप्रभेदः। कालिदास-श्रीहर्षयोः कविप्रकृतिवैचित्र्यम् अस्ति। कवीनाम् प्रतिभादिवैलक्षण्यात् काव्यसृष्टौ वैलक्षण्ये प्रतिभासमानेऽपि अन्तरान्तरा तेषां रचनासु किमपि सादृश्यं नयनपथं पान्थायते। एतादृशसादृश्य-विमर्शविधौ प्राच्यालंकारिकयोः ध्वनिकार-राजशेखरयोरभिमतम्।

कालिदासस्य साहित्यसृष्टिप्रतिभायाः बहुमुखित्वम्। श्रीहर्षस्य प्रतिभायाः विभिन्नदिग्गामित्वम्—साहित्यनिर्माणगतं दर्शनचिन्ताविषयकञ्च। तयोः महाकाव्यविरचणविषयिनी संवादसमीक्षा। उभाभ्यामेव कविभ्यां प्राचीन-वृत्तान्तमेवोपजीव्य स्वं स्वं काव्यं विरचितम्। परन्तु तत्र स्वस्वप्रतिभानु-

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सारतः परिवर्तनं परिवर्धनं संयोजनं चानीतम्। उभाभ्यामेव कविवराभ्यां शृङ्गाररसे एव प्राधान्यमारोपितम्। नायकनायिकादीनां चरित्रचित्रणेऽपि तयोः किमपि सादृश्यं समापतितम्। तद्यथा राममहादेवादीनां चरित्र-सादृश्यं नले, शकुन्तलापार्वत्यादीनां चरित्रसाम्यं दमयन्त्याम्। प्रेमभाव-नायामपि तयोः कविमानसयोः किमपि समानरूपत्वं सूक्ष्मेक्षिकया विचार्यमानं प्रतिभाति। तद्यथा उभयोरेव परिवेशितं प्रेमतत्त्वं तपःशुद्धं एकनिष्ठं चेति विभाति। वर्णनविधावपि कविद्वयस्यास्य कापि तुल्यरूपता परिलक्षिता भवति। तद्यथा इन्दुमतीस्वयम्वरवर्णनायाः प्रतिविम्बनं दमयन्तीस्वयम्वर-वर्णनवेलायाम्। अजेन्दुमत्योस्तथा वरवेशिनो हरस्य दर्शनव्यापारे नारीणाम् औत्सुक्यातिरेको यथा कालिदासकाव्ये तथा निषधेश्वरदर्शनविधावपि तासां व्यग्रता श्रीहर्षकाव्ये। वैतालिकस्तुतिव्याजेन प्रभातवर्णनादवपि एतादृशं सादृश्यं किमपि विलोक्यते। किञ्च श्लोक-श्लोकांश-भाव-कल्पनादिगतं विचित्रं सादृश्यमपि अनयोः काव्ये परिलक्ष्यमानं सहृदयहृदयेषु समापतति।

भारविमाघयोः पश्चाद्भाविनि समये प्रादुर्भूतोऽयं श्रीहर्षः। परन्तु स आत्मनः काव्यरचनाविधौ कालिदासमेव समधिकतया अनुसृतवानिति प्रतिभाति। तस्मादेवायं चित्रबन्धविरचनप्रयासः सयत्नं परिहृतवान्। दार्शनिकोऽपि श्रीहर्षः वीररसं विहाय शृङ्गाररसे पक्षपातं प्रदर्शितवान्।

III.B. 22

BIOGRAPHICAL MERIT OF THE *LALITA VISTARA*

K. C. Dash, ORISSA

Indian rhetoricians in their classification of literature do not recognise biography as a special branch of literature. Literary accounts in ancient, mediaval and modern periods abound in such biographical sketches whether in kāvya form or in other forms of literature. Judged from the Western theory of literature some of them quite fit into that branch of literature called biography.

Lalitavistara, a sacred text of the Buddhist – literature of Mahāyāna school very much satisfies the conditions of biography as enunciated in the Western theory. It depicts the life story of the Buddha, the son of Suddhodhana, the king of Kapilavāstu. As per Western theories a biography should be a narration of real incidents

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occured in the life of a man, should abound in the ancedotes and should have an account of human elements depicting the rise and fall of that particular individual etc.

Lalitavistara is not only a work of religious literature. In this article attempt has been made to judge this work in the light of Western theories of biography as an art of achievement that may be termed as the biography of the Buddha, a human being who lived and moved on this earth.

III.B. 23

'SUBHANDHU, A *SATKAVI*'

Haricharan Dasbairagya

There are terms like *Kaiv, mahākabī, sukabi* etc. in Sanskrit literature with which the scholars are familiar. However, the term satkavi has a special connotation. It means a scholar poet. Of course, *sukabi* may be considered of the same class. This paper attempts to establish that Subandhu was a *satkavi* of the first rank and he claims himself in his work to be so.

III B. 24

मल्लिनाथीं मा कुरु

प्रभुनाथ द्विवेदी

महान्तं टीकाकारं कोलाचलमल्लिनाथसूरिमधिकृत्यैका जनश्रुतिः संस्कृत-साहित्य-विदग्धगोष्ठीषु प्रायेण श्रूयते—"भोः, मल्लिनाथीं मा कुरु।" श्रुत्वा च जिज्ञासा प्रादुर्भवति यन्मल्लिनाथेन किं कृतं यस्य निषेधोऽनेन वचनेन क्रियते। अस्मिन् विषये विज्ञानां नास्ति विषयो यन्मल्लिनाथेन स्वटीका-रम्भेष्वेका प्रतिज्ञा कृता वर्तते—

'इहान्वयमुखेनैव सर्वं व्याख्यायते मया।
नामूलं लिख्यते किञ्चिन्नानपेक्षितमुच्यते॥'

किन्तु तस्य टीकासु यत्रतत्रास्याः प्रतिज्ञायाः विचलनं दृश्यते। यथा, रघुवंशमहाकाव्ये षष्ठे स्वर्गे इन्दुमतीस्वयंवरप्रसंगे (6/13-19) तेन कृतायां संजीवन्यामुपर्युक्तायाः प्रतिज्ञायाः निर्वाहो स्थगितो विस्मृतो वा।

साहित्ये निगूढ़ानां तत्त्वानामुन्मीलने मल्लिनाथस्य कल्पनाशक्तिर्मूल-मुपेक्ष्यामूलं समालिङ्गति। तस्यायमेव स्वप्रज्ञाविष्कारो मल्लिनाथी कथ्यते।

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साहित्ये लोके वा यदा कोऽपि स्वकल्पनावैभवेन कस्यचिद्ग्रस्तुनो विवेचनं मूलमुपेक्ष्यातिशयितं करोति, तदा सुजनैर्निषिध्यते—"भोः, मल्लिनाथीं मा कुरु" अथवा, भण्यते—"इयं तवैव मल्लिनाथीति।"

लघुनिबन्धेऽस्मिन् तत्तट्टीकास्थलान्युदाहृत्य मल्लिनाथीयं विमृष्टा।

III.B. 25

VĀLMĪKI'S *RĀMAYAṆA* PRIOR TO BUDDHA AND KĀLIDĀSA – A CRITICAL ANALYSIS

Swastika Dutta

Modern trend regarding Rāmāyaṇa : According to the view of a number of modern Indian scholars *Jātakas* and *Raghuvamsam* are prior to Vālmīki's *Rāmāyaṇa*. Aim of this paper is to refute the view.

To determine the date of *Rāmāyaṇa* by utilising the various sources.

Vālmīki's *Rāmāyaṇa* is prior to Jātakas – Vālmīki is prior to Kālidāsa – Vālmīki is Called *Ādikavi* by Kālidāsa himself = Grammatical and linguistic point of view = Religious point of view = Kālidāsa's treatment of Nature = Social condition.

III.B. 26

THE PRINCIPLE OF THREE UNITIES AND THE PLAYS OF BHĀSA

Mrs. Manjula Gupta

The principle of Three Unities is a Western concept which is foreign to Indian soil. This conception came into vogue in connection with the drama, A play cannot be written as a piece of disjointed incidents. The playwright writes a play as a whole, as a symmetrical piece, not something having pieces apart. The play to be an organic whole entails some unity and restriction on the playwright. The principle of three unities entails the unity of action, time and place. The principle of unities, like everything else in the West, has been ascribed to Aristotle ; he advocated this principle. Unity in Aristotle is the principle of limit without which an object loses itself in the regions of the undefined, the indeterminate, the accidental. By means of unity the plot becomes individual and also intelligible.

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The only dramatic unity enjoined by Aristotle is Unity of Action. Unity of time has given rise to much controversy, Unity of place has been deducted by the critics from the unity of time. The principle of three unities was actually propounded by Roman writers which was borrowed by the French who instead of resting the minor unities of time and place on unity of Action subordinated Unity of Action to the observance of the other rules.

Bhāsa is an Indian dramatist and his plays (with some reservations) can be regarded as the oldest plays available in the realm of sankrit literature.

Whether Bhasa was under the Greek influence or not is disputable, yet his plays show some of the traits of ancient Greek plays. He wrote short plays as well as long plays. He was an innovator in the field of sanskrit drama. Almost all of his short plays exhibit the observance of the principle of unities while his lengthier plays maintain the most important unity of Action and impression.

III.B. 27

वाल्मीकि रामायण और तोरवे रामायण— एक तुलनात्मक अध्ययन—कथावस्तु की दृष्टि से

एन्. गुण्डुरावो

संस्कृत में लिखे गये वाल्मीकि रामायण का भारत की सभी भाषाओं के रामकथा साहित्य पर प्रभाव—कर्नाटक में बोली जानेवाली कन्नड भाषा की इसके लिये अपवाद नहीं।

वाल्मीकि रामायण को पहली बार कन्नड में लाने का श्रेय कुमार वाल्मीकि को—तोरवे रामायण की रचना से उसने यह महत्वपूर्ण कार्य संपन्न किया—तोरवे रामायण से कन्नड में शुरू होनेवाली रामकथा की शृंखला में आनेवाले महत्त्वपूर्ण ग्रंथ—पंप रामायण, बत्तलेश्वर रामायण, श्रीरामपट्टाभिषेक, संक्षेप रामायण, अद्भुत रामायण, गीत रामायण, वाल्मीकि रामायण, श्री रामायणदर्शनम् आदि।

तोरवे रामायण वाल्मीकि रामायण का शब्दशः अनुवाद नहीं है।— जगह जगह पर उसके रचयिता की मौलिकता के दर्शन होते हैं।

तोरवे रामायण के लेखक कुमार वाल्मीकि के जन्म, स्थान वंश, समय

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आदि का कुछ भी पता नहीं—ये कर्नाटक के बिजपूर के पास के तोरवी के नरहरी के परम भक्त—तोरवे रामायण छः कांडों में लिखा गया है, जो 112 संधियों में विभक्त है, यह षट्पदियों में लिखा गया है जिनकी कुल संख्या 5102 हैं।

तोरवे रामायण काव्य की कथादृष्टि से आदिकवि वाल्मीकि से प्रभावित —काव्य की शैली की दृष्टि से कन्नड के कवि कुमारव्यास से प्रभावित और तत्त्वचिंतन की दृष्टि से प्रसिद्ध संत मध्वाचार्य से प्रभावित—

इस लेख में आदिकवि वाल्मीकि से प्रभावित तोरवे रामायण की कथावस्तु पर विचार—

तोरवे रामायण में कथावस्तु की ओर देखने का कवि का दृष्टिकोण ही भिन्न है। वह एक परम भक्त के रूप में विष्णु के अवतारी के रूप में राम का वर्णन करता है। पापनिवारक, भक्तोद्धारक, मर्यादापुरुषोत्तम रामचन्द्र की अलौकिक कथा का वर्णन उसके अनुसार कथानक की घटनाओं में भी परिवर्तन—

निम्नलिखित प्रसंग तोरवे रामायण की विशिष्टता जताते हैं—

उत्तर कांड नहीं—

वाल्मीकि की पूर्व कथा का वर्णन।

लव-कुश रामकथा का गान नहीं करते वरन् वाल्मीकि से रामकथा सुनते हैं।

दशरथ का दर्पण में देखना।

अहिल्योद्धार के प्रसंग में मौलिकता के दर्शन।

सीता विवाह का वर्णन अलग ढंग से।

राम वनवास—के कारणों का विवरण देने में की कुमार वाल्मीकि की मौलिकता के दर्शन।

जटायु-रावण के युद्ध में रावण का जटायु को धोखे से परास्त करना।

सीतापहरण की घटना में शंबुक की कथा का पृष्ठभूमि के रूप में उपयोग।

मारीच की पुकार सुनकर उस समय सीता से धिक्कारे जाने पर

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निकलनेवाले लक्ष्मण के कठोर वचन यहाँ नहीं—लक्ष्मण आदर्श भक्त के रूप में वर्णित।

पंपा सरोवर का वर्णन करते वरन् कर्नाटक की प्रमुख नदी तुंगभद्रा का भी वर्णन।

लंकादहन का प्रसंग, हनुमान की पूँछ में आग लगाने की घटना के वर्णन में मौलिकता।

तोरवे रामायण का रावण राम को अपने आराध्य की तरह देखता है—एक भक्त के रूप में रावण वर्णित—रावण पुत्र अतिकाय को वैष्णव भक्त के रूप में चित्रित करना।

वाल्मीकि रामायण और तोरवे रामायण की सभी घटनाओं का उल्लेख लेख में असंभव। तोरवे रामायण विद्वानों के आकर्षण का केन्द्र नहीं। जनसामान्य के मन मन्दिर में स्थित लोकप्रिय कृति—"अज्ञानी लोगों को सुख पहुँचाने" का कवि का उद्देश्य-उसमें वह सफल।

तोरवे रामायण के वाद लिखा गया लगभग संपूर्ण कन्नड रामकथा साहित्य इससे प्रभावित।

स यक्षगान-बयलाट जैसे लोकनाट्य पर तोरवे रामायण का अमिट का प्रभाव।

वैष्णव भक्त अतिकाय के पात्र का निर्माण कन्नड साहित्य के लिए विशिष्ट देन।

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महाकवि वत्सराज के रूपकों की अभिनेयता

श्रीमती मंजुला गिरधर

नाटक श्रव्य व दृश्य दोनों ही होने के कारण साहित्य की महत्वपूर्ण विधा है। अभिनेयता नाटक का महत्वपूर्ण अंग है। रूपक की सफलता बहुत कुछ इस पर आधारित होती है। नाटककार का प्रत्यक्ष रूप से नाटक लिखने प्रयोजन यही होता है कि सामाजिक इसे देखकर रसमग्न होकर उसकी प्रशंसा करें। इसके लिए नाटक का ग्रंथन करते समय अत्यन्त सावधानी पूर्वक नाटक के आवश्यक नियमों का ध्यान रखना नाटककार के लिए अत्यावश्यक है।

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प्रायः संस्कृत के सभी नाटकों की प्रस्तावना में दर्शकों को नाटकाभिमुख करने की परम्परा रही है। नाटककार जनता का मनोरंजन करके यश प्राप्त करने की आकांक्षा करता है। इसके लिए वह नाटक का ग्रंथन करते समय सावधानी पूर्वक नाटक के नियमों का पालन करता है। नाटक के लिए इस प्रकार की कथा का चयन करता है जिसमें बाह्य संघर्ष द्वारा दर्शकों का कौतूहल अंत तक बना रहता है। नाटक में अभिनयात्मक परिवर्तन का होता रहना आवश्यक होता है। इसके प्रारम्भ में रस के अनुकूल किसी घटना अथवा दृश्य द्वारा सूचना दी जानी चाहिए। नाटक का शीर्षक इस बात को ध्यान में रखकर देना चाहिए कि उसके श्रवण मात्र से ही विषय का आभास हो जाये।

नाटक की कथावस्तु सुसम्बद्ध एवं सरल होनी चाहिए। शास्त्रसम्मत दृश्यों को ही रङ्गमञ्च पर दिखाना उचित है। कथावस्तु के निर्वाह के लिए कुछ घटनाएं एवं प्रसङ्ग ऐसे हैं जो अत्यन्त आवश्यक होते हैं किन्तु उनको विस्तार-भय के कारण रङ्गमञ्च पर प्रस्तुत नहीं किया जा सकता। अतः नाटककार कथा के कुछ महत्वपूर्ण, भावोत्तेजक एवं मार्मिक प्रसङ्गों को ही रङ्गमञ्च पर प्रस्तुत करने के लिए चुन लेता है। कुछ सन्दर्भ ऐसे भो होते हैं जिनकी जानकारी कथा निर्वाह के लिये अत्यावश्यक होती है किन्तु शास्त्र-सम्मत न होने के कारण तथा दर्शकों पर बुरा प्रभाव पड़ने की आशङ्का से रङ्गमञ्च पर दिखाना उचित नहीं होता। इस प्रकार की अनुपेक्षणीय घटनाओं को वह नाटकीय कौशल से सूचित करता है जो सूच्य वस्तु कहलाते हैं। यह सूचना विष्कम्भक, चूलिका, अङ्कास्य, अङ्कावतार तथा प्रवेशक पांच प्रकार से मिलती है। इन्हें अर्थोपक्षेपक कहते हैं।

कथा में चमत्कार लाने के लिए रूपककार सामाजिकों के लिए बोधगम्य भाषा का प्रयोग करता है। गद्य हो अथवा पद्य सरलता से उनकी समझ में आनी चाहिए। संवादों की भाषा जटिल नहीं होनी चाहिए तथा पात्रों की स्थिति को ध्यान में रख कर ही संस्कृत अथवा प्राकृत भाषा का प्रयोग किया जाना चाहिए। रूपक में संवाद की स्वगत, आकाशभाषित, जनान्तिक आदि विधियों का प्रयोग करते हैं। इसके साथ ही रुपक को अभिनय के लिए सहज बनाने के लिए रूपककार कुछ अन्य प्रयत्न भी करता है यथा अङ्कों के

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विभाजन के साथ-साथ दृश्यों का विभाजन भी कर देता है। रूपक की कथा को आङ्गिक, वाचिक, आहार्य एवं सात्विक अभिनयों द्वारा रङ्गमञ्च पर प्रस्तुत किया जाता है। ये चारों अङ्ग रूपक की अभिनेयता प्रदान करने में सहायक होते हैं।

नाटक की निर्विघ्न समाप्ति तथा दर्शकों को नाट्योन्मुख करने के लिए रूपक के प्रारम्भ में नान्दी एवं प्रस्तावना का प्रयोग करने का विधान किया गया है। रूपक के अंत में भरतवाक्य का प्रयोग किया जाता है। जिसमें जनता के ऐहिक एवं पारलौकिक कल्याण की कामना की जाती है। इन सभी क्रिया व्यापारों में भारतीवृत्ति की—प्ररोचना, वीथी, प्रहसन एवं आमुख इन चार अङ्गों सहित योजना की जानी चाहिए। आमुख—कथोद्घात् प्रवृत्तक, प्रयोगातिशय तथा वीथी के तेरह अङ्ग, चार प्रकार का होता है।

प्रस्तुत निबन्ध में वत्सराज के रूपकों का अभिनेयता के उपर्युक्त किये गये विवेचन के अनुसार ही अध्ययन किया जायेगा।

III.B. 29

उत्तररामचरितस्य वृत्तान्तविन्यासे कविप्रतिभायाः स्वतन्त्रता

लीना घोष, हावड़ा

संस्कृतनाट्यसाहित्यगगने ज्योतिष्कायमानस्य तत्रभवतः भवभूतेः महावीर-चरित-मालतीमाधवोत्तररामचरिताख्येषु त्रिषु रूपकेषु करुणविप्रलम्भाख्य-शृङ्गाररसात्मकम् उत्तररामचरितम् श्रेष्ठमित्यत्र विराजते विदुषामैकमत्यम्। तादृशीं श्रेष्ठतां प्रति विद्यमानेष्वपि बहुषु कारणेषु वृत्तान्तोपस्थापनशैली प्रधान-तमा। अत्र हि नाट्यकृता वाल्मीकीयरामायणस्योत्तरभागं संगृह्णतापि आत्मनः प्रतिभायाः प्रकर्षवशात् बहुविधं परिवर्तनं नवीनसंयोजनञ्च विधाय नाटकस्यास्य सहृदयहृदयसंग्राह्यत्वम् अतितरां संसाधितम्।

तथाहि—प्रथमेऽङ्के सौमित्रिमाध्यमेन लोकापवादभीतस्य रामचन्द्रस्य सीतानिर्वासनमेव मौलं वृत्तम्, सर्वमन्यत्तु कवेः स्वकपोलकल्पितकल्पना-प्रसूतम्। तद् यथा—

वशिष्ठप्रमुखगुरुजनानामृष्यशृङ्गाश्रमागमनम्, अदृश्यागमनम्, चित्रदर्शन-दृश्यम्, आत्रेयीवासन्त्योश्चरित्रकल्पनम्, अदृश्यया सीतादेव्या वासन्ती-रामचन्द्रयोः कथालापश्रवणम्, वासन्तीसमक्षं रामेण सहृदयानुरागस्य सीता-

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मात्रविषयकत्वप्रकटनम्, वशिष्ठादेः प्राचेतसाश्रमगमनम्, लवचन्द्रकेतुयुद्धम्, रामसमक्षं तदीयचरितस्यैवाभिनयार्थं गर्भाङ्कप्रकल्पनम्।

मौलवृत्तसीताविसर्जनपरिपूतये नितराम् अपेक्षितानाम् एतेषां परिवर्तनानां समुद्भावनानाञ्च तात्पर्य्यं मया प्रबन्धेऽस्मिन् समीक्षितुं प्रयतितम्।

दिङ्मात्रमत्र प्रदर्श्यते। तथाहि—चित्रदर्शनदृश्यस्य पूर्ववृत्तान्तज्ञापनादि-विविधप्रयोजने परिदृष्टे अपि प्रधानं तात्पर्य्यं तावत् नाट्यकृता रामकर्तृक-भाविसीतापरित्यागसूचनम्।

एवं सप्तमाङ्के संघटिष्यमानं रामसीतयोः पुनर्मेलनं वास्तवोचितं सुकरञ्च कर्तुकामो नाट्यकारः छायाङ्कं समुद्भावयामास। मेलनात् प्राक् अकारण-विवासितायाः सीतायाश्चित्तप्रमार्जनमेव अस्य छायाङ्कस्य प्रथमं प्रमुखञ्च प्रयोजनम्।

पुनः सप्तमाङ्के कविर्गर्भाङ्कं प्रकल्पयामास। कवेरिदं गर्भाङ्कप्रकल्पनं वियोगान्तं मौलं रामायणवृत्तं नाटके मेलनान्तकतया परिणमयति, प्रकटयति चेदं कवेरसाधारणीं कल्पनशक्तिम्।

एवं नाटके भवभूतिभावितभावनानां सर्वेषामेव सिध्यति उपयोगित्वम्।

III.B. 30

भवभूति के रूपकों में वर्णित राजा का स्वरूप

मनोज चन्द्र झा

सात वीं—आठवीं शताब्दी के लगभग राष्ट्रिय चंतना समाप्तप्राय हो गयी थी। राज्य का सारा अधिकार क्रमशः राजा के हाथ में चला गया। इसका परिणाम यह हुआ कि जनता में स्वतन्त्रता, राष्ट्रियता तथा देश भक्ति की भावनाएं शिथिल पड़ गयीं और उन के स्थान पर परावलम्बन, राज्य के प्रति उदासीनता, राजा के प्रति विशेष भक्ति और चाटुकारिता की भावनाएं उदित ही गयीं। उत्तर रामचरित में स्पष्ट उल्लेख मिलता है कि कुछलोग राजा के सामने पूर्णतः चाटुकारिता की बातें करते थे। नट का सूत्रधार से यह कहना कि आप राजा के समीप होने के समय जिस प्रकार की निर्दोष स्तुति परिपाटी का अवलम्बन करना उचित समझें उसका पहले ही निर्देश कर दें। इससे स्पष्ट होता है कि राजा के सामने उसके दोष कों कहने में लोग उरते थे और वे चाटुकारिता की बातें करना ही श्रेयस्कर समझते थे।

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राजा के लिये भवभूति ने महाराज, देव, राजा, अधिराज, परमेश्वर, नृपति, राजर्षि आदि उपाधियों का प्रयोग किया है। राजा का पद पितृ-परम्परा से प्राप्त होता था किन्तु जनता की सहमति भी अपेक्षित थी।

राजा के लिये सत्संगति सर्वोपादेय थी, प्रजापरिपालन के लिए वह कुच भी त्याग कर सकता था। भवभूति ने राजा को न केवल जनसेवक एवं नैतिक व्यवस्था के रक्षक के रूप में वर्णित किया है प्रत्युत उसे प्रजाओं के, राज्यके तथा इस तरह राजपद के संरक्षक के रूप में चित्रित किया है।

प्रस्तुत निबन्ध में भवभूति के तीनों रूपकों का आकलन कर तत्कालीन राजनीति में राजा और उसके स्वरूप का तात्त्विक विश्लेषण करने का प्रयास किया गया है।

III.B. 31

संस्कृत वाङ्मये म० म० मोहन मिश्रस्य योगदानम्

द्वारिकानाथ झा, मधुबनी

आसीत् रघुदेवमिश्राग्रजन्मा हारिताम्रकुलकमलभास्करः श्रोत्रियकलाप-कुमुदकाननकलाकरः शब्दसाहित्यशास्त्रसागरपारदृश्वा विश्वनाथापरनामधेयो म० म० मोहन मिश्रो मिथिलायाम्। ग्रन्थाँश्चानेकान् राधानयनद्विशती भक्तिकल्पद्रुमोद्भटश्लोक-प्रभृतीन् जग्रन्थ। राधानयनद्विशतीकाव्यं प्रायेण सरल पदं नेत्रमात्रमाश्रयन्त्याकल्पनया सम्भृतं पृथग्विधैरलङ्कारैर्विच्छित्तिकारि रसोचितरीतिनिचितं प्रसादादिगुणगणेन रमणीयं क्वचित् वक्तृवाच्यादि वैचित्र्येण क्वचिच्च शब्दशक्त्या गुणीभावितपदाभिधेयमर्थं विशेषं प्रत्याययन्नि-वेदयति कवेर्लोकोत्तरवर्णने प्रवीणताम्।

III.B. 32

गुरुदक्षिणा नाटकस्य विहङ्गम दृष्ट्या समीक्षणम्

चण्डेश्वर झा

"गुरुदक्षिणाऽभिधानं संस्कृतवाङ्मयमपास्यकार्श्यम्।
ललितकथाकमनीयं रचितं गङ्गेशमिश्रेण" ॥

प्रस्तुत नाटकस्य रचयिता नायं न्यायचिन्तामणि-निर्माता वाचस्पति मिश्र इव मिथिलामहीमण्डनं प्रातःस्मरणीयः श्रीगङ्गेशोपाध्यायः, किन्तु तद् रचित-

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न्यायचिन्तामणिचिन्ताऽब्जचञ्चरीको वलियासिनरसामवंशजन्मा दरभङ्गा (सम्प्रति मधुबनी) मण्डलान्तः पातिहारीतप्पान्तर्गत हरिपुर वरुणीटोल वास्तव्यस्तदपरो गङ्गेशमिश्रो विधत्ते। अध्ययनाध्यापनविदधानेन कविनाऽमुना रचितानि विविधकाव्यानि संस्कृतभाषायाम्, हिन्दवीभाषायाम् मैथिलीभाषायाञ्च। गुरुदक्षिणानाटकम्, रघुचरितम्, सूर्य-शार्दूलविक्रीड़ितम् एतत्रयं सुरभारती-निवद्धं सहृदयहृदयं समुल्लासयति। दुर्गासप्तशतीमवलम्ब्य रचितं 'चण्डीचरित्रम्' हिन्दवीभाषां विभूषयति। 'गुरुदक्षिणानाटकम्' कवे र्मातृ भाषां मैथिलीञ्चालङ्करोति 'देसिलनयना सवजन मिठ्ठा' इति विद्यापतिसूक्तिः सर्वथा चरितार्थेताङ्कता।

प्रस्तुत निवन्धेऽस्मिन् गुरुदक्षिणानाटकस्य समासतः समीक्षणमस्ति। प्रकृतकविना कालिदास-प्रणीतप्रसिद्ध-महाकाव्यात् रघुवंशात् महर्षि वरतन्तुं प्रति ऋषिकौत्स गुरुदक्षिणादानरूपमूलकथामाश्रित्य अभिज्ञानशाकुन्तलादिनाटकमिव नाटकेऽस्मिन् अङ्क सप्ताकंन्यबन्धि।

काव्येऽस्मिन् कौत्सऋषिः धीरोदात्तनायकः गुरुविषयकरतिः शमः स्थायिभावः, अङ्गिभूतो रसः शान्तः यस्य महर्षिवरतन्तुरालम्बनविभावः, तद्देयदक्षिणाद्रव्याहरणचिन्ताचयमनुभावः समये तद्दक्षिणादान-प्रतिज्ञाभङ्गभयञ्च व्यभिचारिभावः इति निश्चीयते। नाटकेऽस्मिन् प्रतिपद्यम् प्रतिपदञ्च ग्रदिमानं जनयति। सर्वत्र प्रसादमाधुर्यौगुणौ वैदर्भीरीतिः यमकानुप्रासादयः शब्दालङ्काराः उत्प्रेक्षारूपकातिशयोक्त्यादयश्चार्थालङ्काराश्च दृश्यन्ते।

सव्ये भव्यकमण्डलुस्तदपरे दण्डः करे कैशुकः
कौपीनं कटिमुञ्जमञ्जु भासितं भाले विशाले सितम्।
स्फीतं स्कन्धलसत्मृगाजिनयुतं यज्ञोपवीतं तप-
स्तेजश्चास्य तनोति मे नयनयोरालोकने कौतुकम्॥

वनदेववृत्तके पद्येऽस्मिन् आलोकनकौतुकतननक्रियायामेकस्यां भव्यकमण्डल्यादीनामनेकेषां कारकाणां कर्त्तृत्वेनाभिसम्बन्धात्तुल्ययोगितालङ्कारः, ब्रह्मचारिणां स्वभाववर्णनेन स्वभावोक्तिश्चालङ्कारः। अन्यानि चास्य नाटकस्य वैशिष्ट्यानि निवन्धेऽस्मिन् विवेचनीयानि सन्ति।

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III.B. 33

THE INFLUENCE OF BHĀRAVI OVER MĀGHA

Rajesh Chandra Jha, MUZAFFARPUR

The ornate style of Bhāravi finds its best expression in *Sisupāla Badha* of Māgha. The theme of both the epics has been derived from the *Mahābhārata*. *Vīra rasa* is dominant in both these works. In *Kirātārjuniyam* Vedavyasa suggests the way of acquring the *pāśupatāstra*. Similarly in *Sisupālabadha* Nārada brings the message of the murder of Sisupāla. Both works begin with the word *Śri*. In *Kirātārjuniyam* the last verse of every chapter contains the word '*Lakṣmi*' while the word '*Śri*' has been used similarly in *Śiśupāla-Badhan*. Whatever Bhāravi has describcd in *Kirātārjuniyam* has been incessantly followed by Māgha in *Śiśupālabadham*. Thus we find the influence of Bhārvi on Magha.

III.B. 34

'किरातार्जुनीय व्यायोग में रस परिपाक'

नरेन्द्र कुमार झा

व्यायोग में रस की प्रधानता के विषय में आचार्यों में मतैक्य का अभाव है। शारदातनय, शिंगभूपाल, विश्वनाथ, सागरनन्दी आदि आचार्यों ने किसी न किसी रूप में व्यायोग में रस की प्रधानता स्वीकार की है। रामचन्द्र गुणचन्द्र का यहां तक कहना है कि, 'दीप्तानां रौद्रादीनां रसानामाश्रयः'। आचार्यों ने काव्यरस के चार अवयव माने है—(1) स्थायिभाव (2) विभाव (3) अनुभाव (4) व्यभिचारी भाव। इन्ही अवयवों के साहचर्य से रस की उत्पत्ति होती है।

'किरातार्जुनीय' व्यायोग का मुख्य अंगीरस वीर है। रौद्ररस की भी अभिव्यंजना अर्जुन और उसके सेवक के वार्त्तालाप के प्रसंग में हुइ है। आलम्बन व उद्दीपन दोनों विभागों का चित्रण दृष्टिगत होता है। प्रस्तुत व्यायोग की प्रस्तावना में अर्जुन का कथन है—अपार्थः पार्थो हंधनु रधिगुणा निर्गुणमिदं विसारा एतेऽपि प्रसरणपराः साप्रतिशराः न यावन्नां राजा सपरभुवि कौरवलवत्कवन्धानां नृत्येरनु भवति नेत्रोत्सवसुखम्"। अंगीरस के रूप में वीर की अभिव्यक्ति के अतिरिक्त शृङ्गाररस की भी अभिव्यक्ति यत्र तत्र हुइ है। संयोग और वियोग दोनों भि समान रूप के वर्णन किया गया है।

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इसके लिए कामशास्त्र से सहायता हो गई है। नान्दीपाठ के प्रथम पद्य में प्रणयलीला का ही वर्णन किया गया है। तृतीय पद्य मै भी श्लेषानुप्राणित अलंकार के माध्यम से नायिका के सौन्दर्य का वर्णन किया गया है। इसके अतिरिक्त संचारी भावों का भी यथास्थान वर्णन किया गया है। इस व्यायोग में कुछ स्थानों पर अद्भुत रस की भी अभिव्यक्ति हुई है। वस्तु वैचित्त्य की देखकर आश्चर्य के संचार के साथ अद्भुत रस की अभिव्यक्ति हुइ है। इस प्रकार हम देखते हैं कि इस व्यायोग में विभाव, अनुभाव तथा व्यभिचारी भावों के संयोग से निवन्धि रस की अभिव्यंजना साम्यक् रूप से हुई है।

III.B. 35

JALIHAL SRINIVASACHARYA AND HIS WORKS—A STUDY

G. S. Jalihal, KARNATAKA

Sri Srinivasacharya Jalihal was a great genius. A fine blend of formidable *Sastras* and beautiful poetry is seen in him. He is a name in the world of Philosophy. He drank deep the philosophy of Anand Tirth and he preached it throughout the nation. His proficiency in *Nyāya, Vyākaraṇa,* and Mīmaṁsā was highly appreciated by the scholars. This profound scholar from Karnataka was a polyglot. He had mastery over Kannada, Hindi and Marathi in addition to Sanskrit. His extra-ordinary oratory used to enchant the audience. He travelled far and wide and spent his entire life in preaching morals and spiritual values. He trained and contributed a number of Pundits to the nation. Though he has reached *Hari-pada,* his splendour of genius still lives in the world of *Kāvya* and *Saḍdarśanas.* Though he wrote profusely only some of his works have been published. They are *Nyāyāmṛtārṇavm, Nyāyasudhā Kantakoddhāra, Nyāyasudhāmaṇḍan Kantakāddhara, Abhinava—Sharadāgama, Tattvasaṁkhyāna—Tīkāvivarṇanm, Vidyā Vivekah, Guruvaibhava Kāvyam, Aṇuguru Vāibhav Kāvyam, Tirthakshetra Vilāsa, Vijaeendra Vijaya* Vaijayanti.

In the *Guruviabhava Kāvyam* and *Vipradutam* (an unpublished work) we find the description of road, forests, cities, army, moon, sun, moonlight, pond etc., Jalihal Srinivasacharya has shown his proficiency in using beautiful figures of speech., and sentiments like *śṛṅgāra, Karuṇa* etc.. In his works he has used all literary devices utilised by the great classical masters like Kālidāsa, Bhāravi, Māgha, Śṛiharsa and others.

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III.B. 36

मृच्छकटिक का आदर्श : चारुदत्त

प्रमोद चन्द्र झा, बिहार

महाकवि शूद्रक विरचित मृच्छकटिक का संस्कृत-रुपकों में अन्यतम स्थान है। अत्यधिक पात्रों से युक्त इस मृच्छकटिक में आदर्शवादिता की दृष्टि से चारुदत्त एक अकेला पात्र है जिसके महनीय गुणों की प्रशंसा उसके शत्रु पक्ष के लोग भी करते हैं। चारुदत्त एक ऐसा नायक है जो स्वभावतः मृदु, बुद्धिमान्, विद्वान्, परोपकारी, सत्यवादी एवं सहिष्णु है। यदि चारुदत्त को मृच्छकटिक मे अलग कर दिया जाय तो फिर इस प्रकरण के वैशिष्ट्य का कई औचित्य ही नहीं रह जाता। मृच्छकटिक के प्रणेता ने यद्यपि सभी पात्रों के चरित्र को उत्कृष्ट और ज्वलन्त बनाने का प्रयास किया है किन्तु चारुदत्त के चरित्र-चित्रण में उसकी कुशाग्र शेमुषी परिलक्षित होती है।

चारुदत्त जन्मना द्विज है जैसा कि सूत्रधार कहता है "अवन्तिपुर्यां द्विज-सार्थवाहः", किन्तु कर्मणा वह एक व्यापारी है। अपनी उदारता के कारण वह निर्धन हो जाता है, फिरभी विचलित नहीं होता। उसे अपने दारिद्र्य पर मात्र इसलिए दुःख है कि वह समागतो अतिथियों का सत्कार नहीं कर पाता है तथा अपने आत्मीयजनों की सेवा नहीं कर पाता है। उसे अपनी कीर्त्ति की बड़ी चिन्ता है जैसा कि वह कहता है :—

यदि तावत् कृतान्तेन ऋणयोऽर्थेषु मे कृतः।
किमिदानीं नृशंसेन चारित्रमपि दूषितम्॥

वह एक प्रेमी हृदय है, उसके हृदय में नायिका वसन्तसेना के प्रति अगाध प्रेम है। इन समस्त मानवीय गुणों के अवलोकन में प्रतीत होता है कि चारुदत्त ही मृच्छकटिक का आदर्श है जिसका शोभन चरित्र सर्वथा जन-साधारण के द्वारा अनुकरणीय है इसमें कोई विप्रतिपत्ति नहीं।

III.B. 37

हास्यचूड़ामणि प्रहसनका कथाविन्यास

हरेन्द्रकुमार, मजफ्फरपुर

प्रहसन के लक्षण के अनुसार हास्यचूड़ामणि कवि कल्पित है। मदिरा से अलसायी कपटकेलि को चेटी बताती है कि आभूषण चोरी चले गये

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हैं। उसे मदनसुन्दरी पर सन्देह हो जाता है। वह आभूषणों का पता लगाने के लिये मुद्गरक के साथ ज्ञानराशि के मठ पर जाकर देखती है कि उसका शिष्य केवली विद्या पढ़ने का हठ किया है। उसके हठ के कारण ज्ञानराशि उसे केवली विद्या बताता है। विद्या क्या है ? केवल छल-प्रपंच। जब ज्ञानराशि से कपट केलि खोये हुए धन का पता लगाने पर प्रतिदान से संतुष्ट करने को कहती है तो वह ज्योतिषि का ढोग करते हुए कोकिल तथा पारावत से पूछने को कहता है। बदले में उसे अंगूडी मिल जाती है। अपने भक्त कलाकरण्डक के लिए ज्ञानराशि मन्त्र जाप करता है। उसी समय कामार्त मदनसुन्दरी के साथ आवी हुई चेटी, कलाकरण्डक-पानगोष्ठी में आयेगा यह बताती है। शिष्य ज्ञानराशिका ध्यान उसकी और आकृस्ट करता है। ज्ञानराशि वशीकरण मन्त्र लिखकर शिष्य को उसपर चन्दन लेपने को कहता है। शिष्य मंत्र में मदनसुन्दरी के स्थान पर कपटकेलि का नाम लिख देता है। कपटकेलि ज्ञानराशि पर आसक्त हो जाती है, लेकिन वह प्रेम-निवेदन के बदले दण्ड प्रहार करना चाहता है। कपटकेलि की चिल्लाहट सुनकर कोकिल और पारावत दोनों गुरु शिष्य को कपड़े से बाँध देते है, लेकिन चालाक ज्ञानराशि उन्हे धनी बनाने के बहाने उनकी आँखों में लांगली रस डालकर उनकी दृष्टि निष्क्रिय कर देता है। पण्डेजाने पर गुरु-शिष्य चिल्लाते है और कहते हैं कि गलती से दूसरा रस लग गया। उसी समय मदनसुन्दरी और कलाकरण्ड तथा मदनसुन्दरी आते हैं। कलाकरण्ड जल लाकर उनकी आँखे धो देता है कलाकरण्डक मदनसुन्दरी से मिलन के कारण प्रसन्न है।

प्रहसन में मुख और निवर्हण संधियाँ होती हैं। मुख संधि में बीज अष्टप्रकृति तथा आरम्भ अवस्था होती है। प्रहसन में कुरीतियों तथा पाखण्डों का उद्घाटन होने से कथा वस्तु में यत्न, प्रात्याशा तथा नियताप्ति को संभावना होती है। इस प्रहसन में की कथावस्तु मदनसुन्दरी एवं कलाकरण्डक की अनुरक्ति तथा भिन्न शिष्य का ज्ञानराशि से विद्याप्राप्त करना से विकसित होती है। प्रहसन में प्रतिमुख संधि होतां है या नहीं कहना कठिन है। इसकी कथा वस्तु तीन प्रकार की होती हैं—शुद्ध,

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संकीर्ण तथा विकृत। प्रस्तुत प्रहसन संकीर्ण है। इसमें मनुष्य की धनलिप्सा चित्रित है। दुराचारी भी दुसरों को उपदेश देते हैं। इनकी वस्तु-घटना में चुस्ती हैं। प्रत्येक व्यापार एक दूसरे से सम्बद्ध हो स्वाभाविक रूप में पल्लवित हैं।

प्रहसन में एक या दो अंक होते है। इस प्रहसन में दो अंक हैं। घटनाओं से इसका प्रस्तुतीकरण उचित जान पड़ता है।

III.B. 38

पर्दा-प्रथा और नाटककार भास

दीपचन्द राम कश्यप

नाटककार भास के नाटकों के माध्यम से हमें भारत के तत्कालीन समाज का विस्तृत परिचय प्राप्त होता है। इनके नाटकों में यत्र-तत्र पर्दा-प्रथा का भी उल्लेख मिलता है। स्वप्नवासवदत्त प्रतिमा चारुदत्त आदि नाटकों में कई स्थानों पर स्पष्ट रूप से इस तथ्य का संकेत मिलता है कि भास के समय स्त्रियां सभी लोगों के सामने समान रूप से नहीं जाती थी।

सामान्यतः ऐसा कहा जाता है कि भारत के लिए यह पर्दा-प्रथा मुसलमानों की देन है। परन्तु आज अधिकांश आलोचक यह स्वीकार करने लगे हैं कि नाटककार भास ईशा से शताब्दियों पूर्व हो चुके थे। ऐसी स्थिति में यह सिद्ध हो जाता है की पर्दा-प्रथा मुसलमानों की देन न होकर भारतवर्ष में यह बहुत प्राचीनकाल से ही विद्यमान थी। सम्भव है मुसलमानों के कारण इस पर्दा-प्रथा का और अधिक विकास हुआ है।

III.B. 39

मृच्छकटिक-एक क्रान्तिकारी प्रकरण

मधु कुमारी, भागलपुर

मृच्छकटिक आचार्य शूद्रक की अन्यतम रचना है। शूद्रक को विद्वानों ने दाक्षिणात्य स्वीकार किया है। मृच्छकटिक में विप्लवकारी दशाओं का वर्णन है—इससे यह निष्कर्ष निकाला जा सकता है कि यह गुप्त युग के बाद तथा हर्षवर्द्धन के पूर्व की रचना है। उक्त अवधि में भारत की

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सामाजिक धार्मिक तथा आर्थिक स्थिति अस्त-व्यस्त थी। मृच्छकटिक में प्रतिविम्बित समाज को देखते हुए इसका रचनाकाल पाँचवीं, छठी शताब्दी मानना अधिक समीचीन प्रतीत होता है।

ऐसे ही संकट के क्षण में आचार्य शूद्रक का आविर्भाव हुआ। सामाजिक दशा को देखकर उनका हृदय रो पड़ा। समाज में चण्डाल चौकड़ी के सदस्यों की तूती बोलती थी। भले लोगों की कोई इज्जत नहीं थी। विशेषकर महिलाओं के लिए यह काल अत्यधिक संकटापन्न था। समाज में वेश्यावृत्ति इस तरह घर कर गयी थी कि महिलाओं को कोई मार्ग नजर नहीं आता था। वधू पद प्राप्त करना उनके लिए कठिन हो चला था। जातिवाद का बन्धन अत्यन्त दृढ़ हो गया था। शुद्रक—क्रान्तिकारी व्यक्तित्व का जीव रहरा—उन्हें वह व्यवस्था पसन्द न आई। उन्होंने समाज में आमूल परिवर्तन का स्वप्न देखा। लेकिन प्रश्न था कि उनका वह स्वप्न साकार कैसे हो? रचनाकार तो रचन के माध्यम् से ही क्रान्ति का शंख फूंक सकता है। अतएव अपने स्वप्न को पूरा करने के लिये उसने मृच्छकटिक-प्रकरण की रचना कर डाली। इस रचना के माध्यम् मे उसने यह सिद्ध किया कि मनुष्य कर्म से महान होता है—जन्म से नहीं! प्रकरणकारने अत्यन्त सफलतापूर्वक गणिका वसन्तसेना और ब्राह्मण चारुदत्त का मिलन करवाया है। रचनाका प्रभाव देश-काल-समाज पर भरपूर पड़ता है। इसे हम अस्वीकार नहीं कर सकते। विभिन्न पहलुओं पर विचार करने से स्पष्ट होता है कि मृच्छकटिक एक क्रान्तिकारी प्रकरण है।

प्रस्तुत शोध प्रबन्ध में क्रान्तिकारी प्रकरण के रूप में मृच्छकटिक की समीक्षा प्रस्तुत की गयी है।

III.B. 40

प्रतीक नाटक मोंहराजपराजय का स्थान

अशोक कुमार कालिया & इरा तिवारी (लखनऊ)

प्रत्येक कवि आपने विशिष्ठ उद्देश्यार्थ ही काव्य; नाटक आदि साहित्यिक कृतियों का सृजन करता है और इन्हीं कृतियों के किसी गुण विशेष के कारण साहित्यिक क्षेत्र में इनका स्थान बनता है। मन्त्रि यशः पाल कृत मोंहराज-

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पराजय सं० १२२६-३१ में प्रणीत होने के कारण समय के दृष्टिकोण से प्रबोधचन्द्रोदय के बाद द्वितीय स्थान पर आता है। परन्तु नामकरण विदूषक कल्पना, नाट्यशास्त्रीय दृष्टिकोण, ऐतिहासिक और धार्मिक परिस्थितियों तथा सिद्धांतो का यथार्थ और सूक्ष्म विश्लेषण आदि दृष्टियों से संस्कृत के सम्पूर्ण प्रतीक नाटकों के मध्य अपना विशेष स्थान रखता है।

अधिकांश प्रतीक नाटकों का शीर्षक सकारात्मक है यथा प्रबोधचन्द्रोदय आदि। इस परम्परा के अनुसार मोहराजपराजय का शीर्षक सकारात्मक न होकर प्रतिनायक की पराजय के आधार पर रखा गया अनेक विशेषताओं से युक्त है और एक विशेष लक्ष्य को ईङ्गित करता है। विदूषक कल्पना इस नाटक की अपनी मौलिक विशेषता है जिसका कि अन्य प्रतीक नाटकों में अभाव है। पात्रों की संख्या तथा संयोजना के अनुसार संकल्पसूर्योदय के छ० पात्रो के स्थान पर मोहराजपराजय की कथावस्तु अत्यन्त सुलझी हुई तथा सीमित पात्र संख्या से युक्त है। शास्त्रीय नियमों का पालन करते हुए बहुत ही सीधे तथा सरल ढंग से नायक और प्रतिनायक का चित्रण किया गया है।

मोहराजपराजय की कथावस्तु अन्य प्रतीक नाटकों की तुलना में कोरे संवादों और विलष्ट शब्दाडम्बरों से सर्वथा रहित है तथा सरलता, सहजता और भावाभिव्यञ्जना के कारण इसके पात्र प्रतीक न होकर साक्षात् मानुषिक प्रतीत होते है। आङ्गिक, वाचिक तथा सात्विक अभिनय, संवाद, भाषण और अभिनय स्थल पूर्णतः रङ्गमञ्च पर अभिनय के योग्य है।

ऐतिहासिकता की दृष्टि से राजा कुमारपाल की शैवमत से जैनधर्म में परिवर्तन की घटना को ही इस नाटक की कथावस्तु बनाया गया है। कवि ने राजा के व्यक्तित्व, गुजरात की सामाजिक, राजनीतिक तथा आर्थिक परिस्थितियों का यथार्थ चित्रण जिस कुशलता से किया है, वह स्वयं में उदाहरण है। जैनधर्म के मुख्य सिद्धान्त अहिंसा का प्रतिपादन अत्यन्त सरल उपादानों के माध्यम से किया है जिससे जनसाधारण को सरलता से बोध-गम्य हो सके। धर्म और इतिहास इस तरह से वर्णित किये गये है कि उन्हे अलग करना एक दुष्कर कार्य प्रतीत होता है। अन्य प्रतीक नाटकों में इस तरह के सूक्ष्म तथा यथार्थ चित्रणों का अभाव है। नाटकीय संविधानों और नाट्यशास्त्रीय नियमों का पूर्ण पालन वास्तव में प्रतीक नाटकों के मध्य

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उत्कृष्ट उदाहरण है। भाव प्रवणता, रस-छन्द-अलंकारों का उचित उपयोग तथा नायिका चित्रण की अल्पता के बाद भी इसकी मनोरञ्जकता कहीं आहत नहीं होती है।

अत—इसके विषय में यह कहना 'कि यह गुण रहित है, नीरस है' उचित नही है। कीथ, विन्टरनित्ज, एम कृष्णमाचारी आदि प्रसिद्ध विद्वानों ने इस नाटक की भूरि-भूरि प्रसंसा की है। ऐतिहासिक, धार्मिक, राजनीतिक आदि दृष्टियों से निश्चय ही मोहराजपराजय एक नये नाट्य युग को विकसित में सहयोग प्रदान करता है और ईसाई नाटके से सदृश्यता प्राप्त करता है।

III.B. 41

भवभूति का शब्ददर्शन

कुमुद कान्हे (रायपुर)

भवभूति का शब्ददर्शन उनकी साहित्यिक उपलब्धि है। नांदीपाठ मे तथा भरतवाक्य कवि ने वाणी की स्तुति करते हुए वाग्वैदग्ध्य का परिचय दिया है। एक अन्य स्थल षर वाग्देवी की साधनों को जीवन का लक्ष्य स्वीकार कर उसकी उपलब्धि हेतु प्रयास रत दृष्टिगोचर होते है। भगवती सीता का वाणी से तादात्म्य स्थाधित करके साधना को अखंडित रखा है। वाणी और स्त्री का तादात्म्य कवि को पदे पदे अनुभूत होता है।

यथा स्त्रीणां तथा वाचां साधुत्वे दुर्जनो जनः।

वाणी को भवभूति ने दो रूपो मे पाता हैं। सूनृता वाणी और राक्षसी वाणी। वाणी के ये दो भेद कवि ने सशक्त तर्क द्वारा स्थापित किये है।

सूनृता वाणी—सत्यता पवित्रता सफलता एवं अभ्युदय से युक्त है। इसके विपरित राक्षसी वाणी अमंगल, अवाश्य, त्याज्य एवं शत्रुता का अभिशाप है।

इस कवि का लक्ष्य इन दोनो वाणियों का संधर्ष से इष्ट की सिद्धी करता है।

प्रस्तुन निबंध मे भवभूति के शब्ददर्शन का विवेचन भाषातात्विक दृष्टि-कोण से किया गया है।

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III.B. 42

कर्पूरचरित भाण मे रस परिपाक

आलोक कुमार (मुजफ्फरपुर)

भाण में हास्य की संभावना माननी चाहिए ? नाट्यदर्पणकार ने वीर और शृङ्गार रसों की अवस्थिति भाण में मानी हे तथा हास्य की शृङ्गारके अंश में स्वीकार किया है। विश्वनाथ और धनञ्जय ने भी भाण मे वीर और शृङ्गार की अवस्थिति मानी है। आचार्यों ने शृङ्गार की अवस्थिति मानते हुए कौशिकी वृत्ति के प्रयोग को लेकर मतभेद प्रकट किया है। विश्वनाथ के अनुसार भाण में प्रायः भारती वृति होती है और कहीं कहीं कौशिकी वृत्ति भी होती है। शारदातनय के अनुसार कोहल भारतीय वृत्ति और शृङ्गार के योग का प्रस्ताव करते है। दशरुपकार ने भी वीर और शृङ्गार दोनों रसों को सूचनीय माना है। वेश्यादि का विकास तथा छलछद्मपूर्ण व्यापारों का विट या धूर्त द्वारा वर्णन किया जाता है। अन्यथा भाण में नारी पात्र की अनुपस्थिति नहीं रहती। इसी कारण कौशिकी वृत्ति का अभाव बतलाया गया है ?

भाण में वीर रस की स्थिति बतायी गयी है परंतु प्रयोग में वीर रस प्रधान भाण देखने में नहीं आया है

कर्पूरचरित भाण में कौशिकी वृत्ति की आंशिक स्थिति अवश्यमेव है। इसमे नर्म के भेद भय संगोगेच्छा, ईर्ष्या की विवृति है ? कर्पूर विलासवती के विषय में उल्लेख करता हुआ कहता है कि वह द्यूतक्रीड़ा में आलिंगन को पण यह रुप मे मानकर विजय प्राप्त कर प्रसन्नता अनुभव करती थी।

प्रस्तुत भाण में नान्दी पाठ के दोनो पद्यो में संयोग शृङ्गार की विवृति हुई है पार्वती शिव से कहती है कि तुमने द्यूतक्रीड़ामे जितने परिमाण जीत लिए है उन्हे मै तुम्हे दूंगी। पुनः शिव जुया खेलते है गोष्ठियों को सरकते जातें है तथा पार्वती को ठगकर आलिंगन रुपी गण की बिजय प्राप्त कर लेतें है ? इस प्रकार यहां परिरम्भण रुप संभोग का वर्णन है ?

द्वितीय पद्य में सूर्य की कल्पना धूर्त नायक के रुप रुप में की गई है। उपर्युक्त विवेचन से स्पष्ट है कि भाण में शृङ्गार रस की पुष्टि न होने पर भी विभाव, अनुभाव, व्यभिचारीभाव आदि की विवृति होती है। भरत या

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धनञ्जय ने भाण में हास्य का उल्लेखनहीं किया है वीर रस प्रधान भाण का अभाव है ?।

III.B. 43

THE EMPLOYMENT OF *NYĀYA* CONCEPTS AND THE SCOPE OF CREATIVE IMAGINATION IN THE *NAIṢADHĪYACARITAM*

Aruna Ranjan Mishra, PUNE

Śrīharṣa is proved to be the towering poet of *kalāpaksa* which gradually took domination over the *bhāvapakṣa* from the age of Bhāravi. Following the trend of his age, he has in the *Naiṣadhīyacaritam*, cleared by implication, all his intention of exhibiting his command over different sciences and schools of learning. But a broader analysis would demonstrate that his intension was something more. Barring the purpose of showing his pedantry, he was, perhaps, looking forward to broadening the scope of poetry. We intend so show this by putting forth how he utilises the *Nyāya*-concepts to open up further scopes for his imagination. We find, his ornamentation and delineation of śentiments have got a unique flavour due to the employment of philosophical concepts. However, we would concentrate on those of *Nyāya*-System only. If we separate these reflections, his poetry would lose many good ornaments, places of relishing sentiments, and the instances of his creative genius and would bring down the satisfaction of the learned aesthets. He is quite utilitarian in using these concepts. Rather they seem to be strictly instrumental in his hand for making avenues to his creative imagination.

III.B. 44

सहृदयानन्दकार कवि कृष्णानन्द का काल निर्णय

क्षमा मिश्र (लखनौ)

महाभारत के "नलोपाख्यानम्" पर आधारित "सहृदयानन्दम्" महाकाव्य के कर्त्ता कृष्णानन्द का काल भी संस्कृत साहित्य के अन्य कवियों के समान ही प्रायः विवादास्पद है। सहृदयानन्दकार कृष्णानन्द द्वारा रचित एक अन्य ग्रन्थ का निर्देश भी प्राप्त होता है। उसका नाम है नैषधीयचरितम् की टीका। इससे यह तो स्पष्ट ही हो जाता है कि वे नैषधकार श्रीहर्ष के परवर्ती

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कवि हैं। यद्यपि श्रीहर्ष का समय भी विवादास्पद है तथापि सम्भवतः वे 12वीं शताब्दी के कवि हैं। कृष्णानन्द द्वारा रचित एक श्लोक—

सूचीमुखेन सकृदेव कृतव्रणस्त्वं
मुक्ताकलाप लुठसि स्तनयोः प्रियायाः।
वाणैः स्मरस्य शतशोऽपि निकृत्तमर्मा
स्वप्नेऽपि तां कथमहं न विलोकयामि॥

को प्रसाद गुण के उदाहरण में आचार्य विश्वनाथ ने अपने साहित्यदर्पण में उद्धृत किया है। अतः वे आचार्य विश्वनाथ के पूर्ववर्ती हैं। आचार्य विश्वनाथ का समय निर्धारण कुछ विद्वानों ने 13वीं शताब्दी किया है। इस प्रकार वे कृष्णानन्द का समय भी 12वीं शताब्दी का उत्तरार्द्ध या 13वीं शताब्दी का पूर्वार्द्ध स्वीकार करते हैं।

अन्तः तथा वाह्य साक्ष्यों के आधार पर विश्वनाथ का समय उड़ीसा के राजा नृसिंहदेव चतुर्थ (1378 से 1405, 1409, 1414) तथा भानुदेव चतुर्थ (1414-1435 ई०) निर्धारित होता है। अतः वे 14वीं शताब्दी के उत्तरार्द्ध और 15वीं शताब्दी के पूर्वार्द्ध यध्य के कवि हैं। इसी प्रकार अन्तः तथा वाह्य साक्ष्यों से ही यह भी सिद्ध होता है कि कृष्णानन्द उनके पूर्ववर्ती कवि हैं और वे नृसिंहदेव चतुर्थ के राज्यकाल में राज्याधिकारी के पद पर आसीन थे। वे नृसिंहदेव चतुर्थ के युद्ध तथा शान्ति विभाग में महामंत्री थे। नृसिंहदेव चतुर्थ के समय में प्रकाशित ताम्रपत्र लेखों तथा अभिलेखों में उनका उल्लेख है अतः उनका समय 12वीं या 13वीं शताब्दी न होकर 14वीं शताब्दी का उत्तरार्द्ध है। यह प्राय सुनिश्चित है।

III.B. 45

नाटयकार दिङ्नाग

आर० पि० मेहता (युनागाय)

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III.B. 46

"भारत-चम्पूकाव्य में वर्णन-वैभव"

रामगुलाम मिश्र (पटना)

नगरवर्णन—विवाहवर्णन—युद्धवर्णन, ऋतुवर्णन, रसप्रसङ्ग-रस-रसाभास एवं रसभाव, अलौकिकता—संवाद एवं सन्ध्यावर्णन आदि।

यद्यपि "चम्पूभारतम्" एक वीर-रसात्मक काव्य है, किन्तु प्रसङ्गानुसार अन्य-विषयक वर्णनों की कमी नहीं है। प्रारम्भ में ही महाकवि ने हस्तिनापुरनगर का वर्णन किया है, जो बड़ा ही मनोहर है ।

पूरे काव्य में पांच स्थलों पर वैवाहिक वर्णन प्राप्त होते हैं। वे वर्णन क्रमशः कुन्ती-माद्री, उत्तरा-अभिमन्यु, सुभद्रा-चित्राङ्गदा - उलूपी - अर्जुन, हिड़िम्बा-भीम के विवाह से सम्बन्ध हैं, किन्तु इस में विधिवत् द्रौपदी का विवाह ही वर्णित है।

सम्पूर्ण काव्य में केवल तीन स्थलों पर ही ऋतुओं का वर्णन किया गया है। जिनमें दो स्थानों पर वसन्तर्तु का तथा एक स्थान पर ग्रीष्मर्तु का वर्णन मिलता है।

प्रस्तुतकाव्य के वीररसात्मक होने के कारण अनन्तभट्ट का युद्धवर्णन अत्यन्त अनूठा है। युद्ध के भिन्न-भिन्न रूपों पर उनकी सूक्ष्मदृष्टि गई है। परिस्थिति के अनुकूल उर्जस्वित भाषा में युद्ध का वर्णन इन्होने किया है। सम्पूर्ण काव्य में वर्णित युद्ध कौशल सजीव-सा लगता है और पाठकों को यह अनुभूति होने लगती है कि वे युद्धस्थल में ही खड़े हों।

रसप्रसंग के क्रम में सर्वप्रयम महाराज पाण्डु और माद्री की कामवासना का वर्णन कवि ने किया है। दूसरा रसप्रसंग हिडिम्बा से सम्बन्धित है। तीसरा रसप्रसंग नागकन्या उलूपी-अर्जुन तथा चतुर्थरस-प्रसंग कपटसंन्यासी अर्जुन की सेवा में नियुक्त सुभद्रा से सम्बद्ध है। पंचम रसप्रसंग भगवान् श्रीकृष्ण का, अपनी प्रेयसीयों के साथ जलक्रीड़ा के क्रम में वर्णित है।

रसाभास का सुन्दर उदाहरण षष्ठ स्तवक में द्रौपदी के प्रति कीचक से सम्बद्ध है। इसके अतिरिक्त देवता-विषयक रतियां-भावों का भी वर्णन प्रस्तुत काव्य में किया गया है।

प्रस्तुत काव्य में कतिपय स्थलों पर अलौकिकतायें देखी जातीं हैं, जिनका

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उल्लेख मात्र किया जा सकता है—पाण्डु की आज्ञा से कुन्ती-माद्री के द्वारा मन्त्रसिद्धि के प्रभाव से देवताओं के साथ सहवासकर पुत्रोत्पादन करना, किन्दम ऋषि का मृग के वध के बाद प्रकट होना, विषैले सर्पों से दंशित होने तथा विषपान कराये जाने पर भी भीम पर बिष का प्रभाव न दीखना, राक्षसी के साथ भीम का समागम तथा उसीक्षण पुत्र की प्राप्ति, द्रौपदी के पांच पति होने पर भी पतिव्रतात्व का संरक्षण, यज्ञकुण्ड से द्रौपदी की उत्पत्ति, नागकन्या उलूपी के साथ अर्जुन का समागम और पुत्र-रत्न की प्राप्ति, खाण्डववन-दाह के समय इन्द्र का पराजय, द्यूतसभा में द्रौपदी का विवस्त्र न होना आदि अनेक अलौकिकता के प्रसंग वर्णित हैं।

प्रस्तुतकाव्य के सम्बाद-प्रसंग भी अत्यन्त महत्वपूर्ण स्थान रखते हैं। सर्वप्रथम पाण्डु-किन्दम का सम्वाद वर्णित है। हिडिम्वा-भीम संवाद, ब्राह्मणी-कुन्ती सम्वाद, संन्यासी (अर्जुन)—सुभद्रा संबाद, किरातवेशधारी शिव और अर्जुन सम्वाद, भीमहनुमत्संवाद, सूर्य-कर्ण संवाद, कीचक-द्रौपदी का संवाद, कुन्ती-कर्ण संवाद—इन संवादों के अतिरिक्त भी कोटे-कोटे सम्वाद वर्णित हैं।

इसीतरह कवि ने स्थल-स्थल पर सन्ध्या-वर्णन का बड़ा सजीव चित्र खींचा है।

III.B. 47

महाकवि माघ का कुल—एक नवीन दृष्टि

कृष्णमोहन मिश्र, विहार

महाकवि माघ के कुल के सम्बन्ध में अनेक विवादात्मक तथ्य प्राप्त होते हैं। कुछ उन्हें वैश्य मानते हैं तो कुछ ब्राह्मण। काव्य-प्रकाश के टीकाकार भीमसेन दीक्षित तथा उनको आधार मानकर कृष्णमाचारी ने माघ को वैश्य माना है। प्रभावक चरित में भी उन्हें वैश्य ही बताया गया है परन्तु इन सभी मतों का खंडन हो जाता है और सिद्ध होता है कि वे ब्राह्मण कुल में ही उत्पन्न हुए थे। लेकिन एक प्रश्न फिरभी अनुत्तरित रह जाता है कि वे कौन ब्राह्मण थे। प्रस्तुत शोध पत्र में विभिन्न प्रमाणों के आधार पर यह सिद्ध करने का प्रयत्न किया गया है कि वे शाकद्वीपीय विप्र कुल में उत्पन्न थे।

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अभिज्ञान शाकुन्तल और लोकाचार

मनोरमा, लखनौ

अभिज्ञान शाकुन्तल संस्कृत साहित्य का सर्वश्रेष्ठ नाटक है। नाटक शृंगार रस प्रधान है किन्तु शृंगार रस प्रधान होने पर भी नाटककार ने इस नाटक के द्वारा लोक को लोकाचार की अनुपम शिक्षा दी है। नाटक के प्रथम अंक में दुष्यन्त के कण्व ऋषि के आश्रम में प्रवेश करने से लेकर नाटक के सप्तम अंक तक अनेक उद्धरण लोकनीति तथा लोकाचार की शिक्षा देते हैं। नाटक के प्रथम अंक में प्रविष्ट होते समय राजा का क्या आचरण तथा कर्त्तव्य होना चाहिये इसकी विशद व्याख्या है। नाटक के चतुर्थ अंक में दुर्वासा के शाप द्वारा अतिथि का आदर सत्कार करने की शिक्षा दी गयी है। शकुन्तला की विदाई के समय शकुन्तला को दी गई कण्व की शिक्षा आज भी लोकाचार का सर्वोत्कृष्ट उदाहरण प्रस्तुत करते हुये प्रत्येक माता पिता के लिये अपनी पुत्रियों को शिक्षा देने के लिये अनुकरणीय है। नाटक के पंचम अंक में शार्ङ्गरव द्वारा दिये गये शकुन्तला को उपदेश आज भी प्रत्येक कन्या को दिये जाने वाले उपदेश हैं आर यदि उनका आचरण कर लिया जाये तो समाज की अनेक समस्यायें दूर हो सकती हैं। सप्तम अंक में भरत वाक्य में भी राजा के कर्तव्य का बोध कराया गया है।

"प्रवर्ततां प्रकृतिहिताय पार्थिवः सरस्वती श्रुतिमहतां महीयताम्।"

III.B. 49

GODASTAVA AND RAMAPADASTUTI

K. Narasimhacharya

Introduction and critical appreciation of the two works *Godastava* and *Sriramapadastuti*, written by Sriman Maringanti Appaladesika, of Maudgalya Gotra, who lived in the latter part of the 17th and first half of 18th Centuries, is the subject matter of this article.

The Maringanti family is well-known for its scholarship and most of the descendants of this family are well-versed in Sanskrit, Telugu and Tamil and wrote many famous books. Scion of this family, Narsimhacharya, son of Venkatacharya, has written an

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alankara work called "*SATHAJIDVAIBHAVA PRABHAKARAM*". The work gives '*Nāyakalakṣaṇas*' and defines and illustrates hundred figures of speech. The illustrative verses are composed by the author himself and extol Nammalvar, one of the twelve saints of *Viśistādvaita*.

The author of the two works, Appaladesika also is born in such illustrious family and belongs to Narasimhapuram, an Agrahara, in the Khammam District of Andhra, constructed a temple of Rama and had constant Darsana of the same God, who appeared on the near by hill in the form of 'PADA'.

(1) *Sri Godāstava* :—The work eulogises the goddess Godā, also known as 'AMUKTAMALYADA' and Andal and the adopted daughter of Vishnuchittar and one of the twelve Vaisnava saints. It contains 112 verses in different metres. The puns and the poetic imagination mark the poem. The following verse is the fine illustration of Śleṣa.

त्वां विष्णुचित्ततनयां नमसि प्ररूढां
कृष्णांकगामपि निशा कमनीयरूपां
धौतांशुकाममलपादसुधावताराम्
मन्येहमंब वुधमातरमिंदुरेखाम्

The portrait of Godā as painted on the canvas of the poet's mind is presented here in the following stanza.

करे कमलकुटमलं कबरमंउले मालती मुखे तिलकरेखिका मृदु गलेतु मुक्तास्रज: स्तने च मणिकंचुकी कनकदाम मध्ये कटौ, कडार वसनं पदे कटकं अंब मे भावना ।।

(2) *Sri Ramapādastuti* :—The author praises *Rāmapādas* in 27 verses of different metres in the present poem. He Begins his work with an invocation in praise of '*Guru*' pointing to the significance of *Guru* in *Vaisnavisam*. Like the previous work this poem also exhibits the apt employment of figures of speech both of word and sense and is the embodiment of poet's *Pratibhā* and his poetic skill.

The correct edition of these two acclaimed works is a desideratum. The Godāstava appears to be the collection of verses, which served as illustrations while teaching Alankaras to a disciple. This is a matter of further research.

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III.B. 50

महाकवि भास जन्मभूमि : सौराष्ट्र का भासतीर्थ

श्री नांगेश

संस्कृत साहित्यके सुप्रसिद्ध नाट्यकार भासके विवादास्पद कर्तृत्वके समान उनकी जन्मभूमिके सम्बन्धमें भी विवाद चला है। विद्वानोंका एक पक्ष भासको उत्तर भारतीय और दूसरा पक्ष दक्षिण भारतीय बताता है।

भासकी नाट्यकृतियोंके सत्यान्वेषणसे निर्विवाद रूपसे सिद्ध हो सकता है कि भासका जन्म पश्चिम भारतके सौराष्ट्र विभाग के समुद्रसीमातटके ओखामण्डल विस्तारमें भासगोत्रीय राजगोर ब्राह्मण जातिमें हुआ था। प्रस्तुत लेखमें, मेरा यह मौलिक मत सप्रमाण प्रतिपादित करनेका प्रयास किया गया है।

महाकवि भास वस्तुतः लोककवि हैं। अतः उन्होंने अपना निजी स्वरूप अपने सर्जनमें छिपाके रखा है ऐसा प्रतीत होता है। भासने अपनी कृतियोंमें सर्वत्र—विशेषतः सौराष्ट्र प्रदेशीय सागर, उषरभूमि, शुष्क वनस्पति, वन्य-पालन प्राणी, क्षीणतोया नदियां, समाजके लोगोंके रस्मो-रिवाज, रहन-सहन, धार्मिक मान्यताओं, लोकोत्सव, प्राकृतभाषा इत्यादिका सप्रीति वर्णन किया है। इन वर्णनोंसे स्पष्टरूपसे प्रतीत होता है कि कवि भासके संस्कार सौराष्ट्र प्रदेशीय लोगोंके साथ सम्पूर्ण साम्य रखते है।

सूक्ष्मान्वेषण, प्रलय-क्षमता, दुःखकी अगाधता, कामविह्वलता, प्रतिज्ञाकी दुःसाध्यता, युद्धकी भयंकरता इत्यादिका वर्णन समूहके माध्यमसे सादृश्य-मूलक अलंकारके रूपमें करके कविने अपनी गहरी सागर-प्रीति प्रकट की है। इससे प्रतीत होता है कि कवि सागरतटनिवासी है। कविका उषर-भूमि-वर्णन ओखामण्डलकी उषरभूमिका परिचायक है।

फलाऊ वृक्षोंका अल्प वर्णन, सिंहवर्णन, मृगप्रीति, गर्दभ-कुत्ते-सूकर जैसे प्राणियोंका उल्लेख, कालिदासके समान शूक-सारिकाके वर्णनकी अपेक्षा कौए-उलूक जैसे पंछीओंका निर्देश, तालाब-कुआँ, मन्दाकिनी, नर्मदानदी, नागवन, वेणुवन, त्रिविक्रम, जगत्प्रियकृष्ण इत्यादिका निर्देश एवं वर्णन कवि भासको सौराष्ट्र-निवासी सिद्ध करनेमें प्रमाण है। सौराष्ट्र प्रदेशका भी कवि ने उल्लेख किया है।

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ओखामण्डलकी ग्वालजाति इस विस्तारकी प्रमुख जाति है। ग्वाल-यातिके लोंगोंके प्रति कविको विशेष प्रीति है। भासवर्णित क्षत्रियोंकी गौप्रीति भी सौराष्ट्रकी विशेषता है।

मामा-फुईके लग्न, भाई-बहनका आमने-सामने विवाह संस्कार, देवरके साथ पुनर्लग्न, गोहरण, आतिथ्य, कौएकी बोलीमें अपशकून इत्यादि भास-निर्देशित एवं वर्णित ग्राम्य-संस्कार आज भी सौराष्ट्रमें वर्तमान है।

भासनिरूपित खानपान सौराष्ट्रके है। भास घी, गुड़, चावल, मांस, निमक इत्यादि भोज्य पदार्थोंका उल्लेख करते है। यह खानपान यहाँकी लोकजाति रबारी एवं वाघेर जातिका है। भासनिर्दिष्ट वस्त्रपरिधान सौराष्ट्रकी वाघेर, आहिर, राजगीर ब्राह्मण इत्यादि जातियोंके लोगोंका है। बालचरितमें श्यामवस्त्रा ग्वालयुवतीका निर्देश है।

वैदिक देव और दशावतारोंका वर्णण भास मे किया है। इन देवताओंका अधिक प्रचार सौराष्ट्रमें ही हुआ है।

भासके समयके ग्राम्य लोकजातिके दो प्रमुख महोत्सव है: 'इन्द्रमह' और 'कामदेव महोत्सव'। भासके प्राकृत पात्र इन महोत्सवोंका वर्णन-निर्देश करते है। 'इन्द्रमह' यज्ञको सौराष्ट्रीय रबारी-चरवाहे आज भी 'मंडप' के रूपमें मनाते है। भारतमें अन्यत्र यह संस्कार दृष्टिगत नहीं होता। आज भी जूनागढ़ जिले के माधवपुर और तरनेतरके दो लोकमेले 'कामदेव-महोत्सव' के ही प्रतिरूप है।

जन्माष्टमी जैसे त्यौहारोंमें बहुमूल्य आभूषणादि पहनके ग्वाललोंगों का हल्लीसक जैसा नृत्य 'पंचरात्र' में निर्दिष्ट है। सौराष्ट्रके ग्वालवाल अथ भी ये त्यौहार इसी रीतिसे मनाते हैं। इसी भूमिके ऐसे जन्म त्यौहार हैं 'मोंमाय' और 'वांकोल', जो रबारीलोग सानन्द मनाते हैं।

भीम-घटोत्कचका 'मल्लयुद्ध' भासने बताया है। ओखामण्डलके वाघेर ज्येष्ठ-एकादशीके दिन अपने पूर्वजोंके पराक्रमकी स्मृतिं में यह त्यौहार आज भी मनाते हैं। भीम स्वयंको पवनका पौत्र बताता है। यहाँ के वाघेर लोग पवनसे जन्म है। 'वाघेर' की व्युत्पत्ति है; वा (पवन), घेर (जन्म)।

'प्रतिमा' नाटककी प्रतिमाओंके प्रतिरूप सौराष्ट्रके गांवोंके सीमा-

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प्रदेशों में 'पाळिया' के रूपमें दृष्टिगत होते हैं। पश्चिम भारतकी यह अनूठी रीति है। सौराष्ट्रकी नारियाँ 'पाळिया' स्वरूप इन वीरपुरुषोंकी प्रतिमाओंको शुभावसरों पर नैवेद्य चढ़ाती हैं।

'कर्णभार' और 'चारुदत्त' में निर्दिष्ट सूर्यदेव-मन्दिर सौराष्ट्रके ओखा-मण्डलके कल्याणपुरका कर्णमन्दिर, द्वारका-सूर्यमन्दिर-रत्नादेमन्दिर, अग्निमन्दिर इत्यादिका स्मरण कराता है। कर्णराजाके कल्याणपुर गाँव और उसके पास मूलवासर गाँवसे प्राप्त वणिक युगकी दानवीरताका परिचायक प्रस्तर लेख भी विचारणीय है।

कवि भास द्वारा प्रयुक्त प्राकृत बोली सौराष्ट्रके द्वारकाक्षेत्रके रबारी, चारण, वाघेर, राजगोर ब्राह्मणादि जातिकी लोकबोलीके संघ पूर्ण साम्य रखती है। भाषा-बोलीके तौलनिक अभ्याससे मैंने यह सिद्ध किया है। भासप्रयुक्त कितने ही शब्द, वाक्य इत्यादि आज भी सौराष्ट्रकी लोक-बोलीमें विना परिवर्तन उन्हीं रूपोंमे ही सुनाई देते हैं।

भासके तेरह नाटकोंका कर्तृत्व विवादग्रस्त है। भासकी विवादास्पद नाट्यकृति 'यज्ञफल' सौराष्ट्रके गोंडलसे प्राप्त हुई है, यह भी उल्लेखनीय है।

भासके 'माठर गोत्र' का 'मध्यमव्यायोग' में निर्देश हुआ है। उस 'माठर' गोत्रकी 'मथर' अवटंक आज भी द्वारकाक्षेत्रके राजगोरब्राह्मण इत्यादिमे मिलती है।

गुजरातके सुप्रसिद्ध कवि एवं अभ्यासी श्री उमाशङ्कर जोषी अपने 'पुराणोंमें गुजरात' नामक ग्रन्थमें द्वारकाक्षेत्रमें "भासतीर्थ" नामक स्थानका निर्देश करते हैं।

न सभी प्रमाणोंसे कवि भास सौराष्ट्रके है, यह सिद्ध होता है।

III.B. 51

श्रीमद्गजपतिरामचन्द्रदेव-प्रणीतम् श्रीकृष्णभक्तवात्सल्यचरितम्

निरंजन करः, श्रीविहार, अड़िशा

लेखक :—श्रीकृष्णभक्तवात्सल्यचरितव्यायोगस्य रचयिता उत्कलस्य प्रथम-गजपतिः राजा श्रीरामचन्द्रदेवः। तस्य पिता जनार्दन-विद्याधरः। रामचन्द्र-

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देवः भोईवशे जन्म लब्धवान्। तस्य शासन-समयः 1569-1600 खीष्टाब्दं यावत्।

मातृका :—उत्कलराज्यस्य संग्रहालये रामचन्द्रदेव-प्रणीतस्य श्रीकृष्णभक्त-वात्सल्य चरितव्यायोगस्य द्वे मातृके समुपलभ्येते। एका तु मूलरूपा। अन्या तु प्रतिकृतिरूपा। मातृकायाः विषयवस्तु महाभारतमवलम्बते।

कथावस्तु :—श्रीगुण्डिचामहोत्सवस्य अवसरः। समारम्भः महान्। विपुलः जनसमागमः। नाटकाभिनयस्य शुभसमयः इत्युक्त्वा सूत्रधारः पात्र प्रवेशस्य इङ्गितं व्यङ्गीकुर्वन् सप्रश्रयं निष्क्रमते।

ततः प्रविशति शकुनि-सहितः दुःशासनः। उभयोः आलापः वीररस-व्यंजकः। असहिष्णुः दुःशासनः कारणं विनापि यथेच्छं पाण्डवान् धिक्करोति, शकुनिः तं शान्त्वयति। कर्त्तव्य-मुपदिश्य चरद्वाराप्राप्तं वृत्तान्तमुपन्यस्यति अधुना पाण्डवाः सूर्यदेवस्य प्रसादात् भोजनपात्रमेकं प्राप्तवन्तः। अस्य भोजन-पात्रस्य वैशिष्ट्यं यत् इदं वहुभ्यः अर्थिभ्यः वहुशः भोज्यविशेषं दास्यति। परन्तु द्रौपद्याः भोजनानन्तरं न कोऽपि अस्योपयोगः अनेन पात्रमाध्यमेन ते जनप्रियाः भवन्ति। वृत्तान्तमिमं निशम्य दुःशासनः शङ्कते, प्रतिकाराय शकुनिमनुनयति। शकुनिः उपायं कथयति यत् भवद्भिः दुर्वासाः प्रसादनीयः। द्रौपद्याः भोजनावसाने दुर्वासाः सहशिष्यः तेषामंन्तिके अतिथिः भवेदिति। चरमुखात् दुर्य्योधनेन सकलमपि वृत्तान्तं ज्ञातम्। ततः दुःशासनस्य सेवया प्रीतः दुर्वासाः कौरवान् सन्तोषयितुं युधिष्ठिरस्य उटजाभिमुखं प्रतिष्ठते। दुर्वासाः युधिष्ठिरं स्वादनार्थं अन्नं याचते। अनेन सर्वे पाण्डवाः व्यग्राः प्रतीयन्ते। द्रौपदी कातरा भवति। सा भगवन्तं श्रीकृष्णमाराधयितुं तानुपदिशति। युधिष्ठिरः भोजनस्यानुसन्धानं करोति। कुपितः दुर्वासाः कथयति, "किमधुनाप्यनुसन्धानस्य समयः", स निजशिष्यानां क्षुधां न सहते। यदातु क्रुद्धः सन् शापभयं दर्शयति, शापार्थं च जलमादत्ते, तदा सहदेवः सत्वरं कथयति भगवन्! सायमभूदिति। एतादृशवाक्यमाकर्ण्य दुर्वासाः शापात् विरतो भवति। सन्धयावन्दनार्थं वहिर्गच्छति। सहदेवस्य उपस्थित-वुद्धिं प्रशंसन्ती द्रौपदी केवलं भगवन्तमाराधयितुं निर्दिशति। देवदूतः नेपथ्ये द्रौपदीं प्रति भगवतः कारुण्यं सूचयति।

ततः प्रविशति भगवान् श्रीकृष्णः। तस्यमुखे सर्वेषां पाण्डवानां कुशल-

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जिज्ञासा। युधिष्ठिरः समग्रवृत्तान्तं श्रावयति। स च कातराणामेषां दुःख-निवारणाय अभयं ददाति। ततः पृच्छति, याज्ञसेनि! पश्य पाकस्थाल्यां किंचिदस्ति किम्? अनेकानु सन्धानात् द्रौपदी शाकशकलं प्राप्नोति। तत् शाकलेशं श्रीकृष्णः सानन्दं भुंक्ते। ततः वदति, वत्स सहदेव! भिक्षार्थमा-कारय सशिष्यं दुर्वाससम्।

सशिष्यः स मान्द्याग्निवशात् भोक्तुं नैच्छत्। यदा श्रीकृष्णः शाकसकलं भुक्तवान। तदा सर्वेषां शिष्याणां दुर्वाससश्चोदरः पूरितः। परिशेषे दुर्वासाः भगवतः श्रीकृष्णस्यानुकंपां प्रार्थयते। आप्मनः भक्तिं पुरस्कारोति। सर्वे प्रसन्ना भवन्ति। भरतवाक्येन व्यायोगः समाप्तिं गच्छति।

व्यायोगस्य वैशिष्ट्यम् :—

नाट्यशास्त्रानुसारं श्रीकृष्णभक्तवात्सल्यचरितं व्यायोगस्थानं समलं-करोति। अस्मिन् समस्तव्यायोगलक्षणानि दृश्यन्ते। अर्थात् एकाङ्की एक-दिनात्मिका! अत्र स्त्रीपात्राणां स्वल्पता। नायकस्तु धीरोदात्तः, धीरोद्धतः, कश्चिद्दिव्य राजर्षिः ख्यातनामा पुरुषो वा, हास्य-शृङ्गार-शान्ते-भ्योऽन्य एकः कश्चिदङ्गी रसो भवति। व्यायोगेऽस्मिन् एकादश चरित्राणि दृश्यन्ते। तेषु नायकभूमिकायां युधिष्ठिरः, उपनायकः श्रीकृष्णः, प्रतिनायकः दुर्य्योधनः, प्रत्युपनायकः दुःशासनश्च जनानां सम्मुखभागच्छन्ति। नायिका द्रौपदी, शकुनिश्चकूटनीतिज्ञः दुर्वासाः स्वकीयं क्रोधस्वभावं प्रकाशयति। कर्ण-भीम-नकुल-सहदेव-वटु-प्रभृतयः व्यायोगक्षेत्रं परिपोषयन्तीति। अत्र मुख्यः पक्षद्वयस्य विचारः अपेक्षते। प्रथमतः कलापक्षः, द्वितीयतः भावपक्षः। व्यायोगेऽस्मिन् उभयपक्षावलम्बिनी नाटककर्तुः प्रतिपादनशैली एवं माधुरी। भावानुकूला अर्थयोजना अर्थानुकूला शद्गुंफनमिह च विशिष्यते। अलंकार-गुण-रीति-वृत्ति-रसादिभिः व्यायोगोऽयं यथारूपतां प्रतिपद्यते। स्फुटंचमत्कारितया-वत्सलं च रसं विदुः इतिनिरूपणमात्रमुपलभ्यते अलंकारग्रन्थेषु। परं वात्सल्यरसं अङ्गित्वेन अङ्गीकृत्य काव्यकृतिः विरलतरा। प्रथमतया नावीन्यं प्रदर्शयति उत्कलीयः कविः। अत्र वात्सल्यरसस्य प्रामुख्यं वर्त्तते। वीर-भयानक-शान्तादि-रसाः अङ्गभूताः इदमेवास्य व्यायोगस्य वैशिष्ट्यम्। कथा-वस्तु यद्यप्यत्र न अभिनवं तथापि कवेः संलापशैली चमत्कारित्वमुच्चालयति। इदमत्रवैशिष्ट्यं यत् कवेः रचनापद्धतिः प्रतिपदं पाठकानामुत्साहं वर्द्धयति।

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सरलतरलधारावाहिनी कल्पनापि विलुलिते मनसि वितनोति वात्सल्यस्य अपूर्वप्रभावम् ।

चरित्रसंयोजना—अभिनवा अलंकृतिश्च नाटकीय नैपुण्यं अलंकरोति ।

यद्यपि परंपरादृष्ट्या कृतिरियं मुख्यतः लघुकाया तथापि प्रतिस्तरमिह नाटकीयवैदुष्यं मनोनुगुण स्वादुयोग्यता सफलभाषाविन्यासः, पौराणिक भाव-स्पर्शः अनुभवपरिपक्वता च व्यायोगमिमं सफलीकुर्वन्तीति दृढ़ं विश्वसिमः ।

III.B. 52

रामकथाया ऐतिहासिकत्त्वम्

कृष्णनारायण पाण्डेयः, समन्वयकुटिरम्

'रामविषयकं प्राचीनगाथासाहित्यम् ऐतिहासिकघटनासु आधारितं वर्तते' (फादर कामिल बुल्के)

"अयोध्यायाः स्थितिः ८०० ईस्वीपूर्वे अवश्यमेव आसीत् सम्भवतः इतः पूर्वमपि" (डा० एच० डी० सांकालिया) एवं रामकथायाः प्राचीनता स्वीक्रियते परन्तु आधुनिक-पुरातत्वज्ञैः महाभारतयुद्धसमयः अनुमानतः १४००-१५०० ई० पूर्व निर्धार्यते तथैव रामायणकालः १८०० ईस्वीपूर्व इति विचार्यते यतः २००० ईस्वीपूर्वे भारते आर्याणाम् आगमनम् इति पाश्चात्य शोधवर्तृणां परिकल्पनाधारः न तु साहित्यिकपरम्परायां वर्तते न तु ऐतिहासिकप्रभावैः सिद्धयते । प्राचीनभारतीयेतिहासमयनिर्धारणे भ्रान्तिः प्रचलति ।

रामविषयकपुरातात्विकशिलालेखाः प्राप्यन्ते—

जनमेजयस्य ताम्रदानपत्रम् १८७५ इण्डियण एण्टिक्वेरी ग्रंथे प्रकाशितम् । अस्मिन् विषये विवेचनं श्रीरामकुण्डली-श्रीराम सम्वत् विषये स्वामी करपागी महोदयेन स्वरामायणमीमांसा ग्रंथे (पृ० १०२६) कृतम् ।

रामोल्लेखपूताः शिलालेखाः । १२० इस्वीतः एकादशशताब्दी पर्यन्तं कह्लणकृत राजतरंगिणी इति ऐतिहासिकग्रंथे केशवस्वामिरतिहासणे मांडंरसंस्थापक रामलक्ष्मण नामोल्लेखः उधृतः । एवं वहवोल्लेखः संस्कृत-साहित्ये मिलन्ति ।

दक्षिणभारते रामायणकाले प्रागैतिहासिक जीवाश्मदर्शनम्, रामायण-कालिकस्थलेषु भौगोलिकपरिवर्तनम्, सृष्टिसंवततः अधरणं प्रचलित संवक्तयः रामकथायाः घटनाजाल निर्धारिणम्, ऐतिहासिकत्त्वम् च प्रमाणितं कुर्वन्ति ।

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III.B. 53

'भृङ्गदूतशतकम्' एक अनुठी परिकल्पना

सोमप्रकाश पाण्डेयः

कवि आचार्य श्री जनार्दन प्रसाद पाण्डेय की कृति 'भृङ्गदूतशतकम्' दूत-परम्परा की संस्कृत साहित्य में विरचित एक अनुठी रचना है।

'भृङ्गदूतशतकम्' केवल एक सन्देश काव्य ही नहीं है अपितु इसमें अनेक दार्शनिक तत्त्वों का भी आधान है। भगवान श्रीकृष्ण अपनी समग्र वस्तुएं राधिका के चरणकमलों मैं अर्पित कर देना चाहते हैं :—

यत्किंचन मे भवनविभवं बुद्धिरात्मासूदन्यत्
तत्सर्वं ते चरणकमलयोरर्पयित्वा कथञ्चित्।
आप्राणान्तं हृदिपुलकिते पादपद्मौ निधाय
संसेव्याहं भवजलनिधिं तर्त्तुकामोऽस्मि देवि॥

—भृङ्गः—७६

कवि ने राधिका को ब्राह्मी विद्या, माया, प्रकृति और तुरीयावस्था के रूप में वर्णित किया है। जिसमें सांख्य एवं वेदान्त के महनीय तत्त्वों का समावेश है।

कवि ने एक श्लोक मैं तो स्पष्टतः उद्धित शब्द को उल्लेख कर अद्वैत सिद्धान्त की वात कही है :—

मां मां मां मां सततमभितोऽकैतद्दृष्ट्या विलोक्य। इत्यादि

यहाँ एक ओर कविके काव्य मैं साहित्य एवं दर्शन विषयक तत्त्वौ की उपलब्धि प्रचुरमात्रा में विद्यमान है वहीं दूसरी ओर हमें कवि के संगीतशास्त्र विषयक ज्ञान की बाँकी झाँकी दिखायी पड़ती है। एक स्थल पर कवि ने संगीत के स्वर विषयक तत्त्व की चर्चा इसप्रकार की है :—

❀ ❀ ❀

सा सा रे सा सरगमरवैर्गीतिकां पूरयेथाः

—भृङ्ग—३४

संगीत की एक विधा कत्थक नृत्य का कवि ने कितना ही मनोहारी वर्णन किया है :—

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तत् तत् थै थै घिक्तनकृतैः कत्थकं पूरयेथाः

—भृङ्ग—३७

कवि को वैदिक ज्ञान से भी अनभिज्ञ नहीं कहा था एकता :—

❀ ❀ ❀

अग्नीन् पश्चान् विरहविकलो योगिवत्सेवतेस्म

—भृङ्ग—९०

उक्त विशेषताओं के अतिरिक्त कविने भाषा भाव के समुचित सामञ्जस्य से विप्रलम्भ शृङ्गारका मनोहारी वर्णन प्रस्तुत किया हैं। भाषा की सुमधुरता, शैली की सुविचक्षण, रस, छन्द, अलंकार जैसे काव्यतत्त्वों का समुचित समन्वय करके कवि ने भावों की अभिव्यक्ति को पाठकों के लिए सुबोधकता दिया हैं। कवि का प्रकृतिचित्रन भी कहीं कम रमणीय नहीं हें। षट्ऋतुओं का सजीव चित्रण भी कवि ने प्रसंगानुकूल किया है।

इस प्रकार उक्त विवेचनों से कवि के साहित्य, दर्शन, वेद तथा संगीत-शास्त्र विषयक ज्ञान स्पष्टरूप से पाठकों के सामने उपस्थित हो जाते हैं कि भृङ्गदूतशतकम् नामक खण्डकाव्य के महत्त्व को निश्चित रूपसे प्रकट कर देते हैं।

संपूर्ण 'भृङ्गदूतशतकम्' में मुख्य रूप से विप्रलम्भ (वियोग) शृङ्गार वर्णित है फीरसी संभोग शृङ्गार के मनोहारी कवि पाठकों के मन को लुभाने मैं कम नहीं है। कवि के संपूर्ण खण्डकाव्य में वैदर्भी रीति का प्रयोग किया गयाहै। इसमैं माधुर्यगुण के तत्त्व विद्यमान है। अलंकार की दृष्टि से शब्दालंकार और अर्थालंकार के रमणीय प्रयोग द्रष्टव्य हें। संपूर्ण खण्ड-काव्य में यहाँतक कि मंगलाचरण में भी कवि ने एकमात्र मन्दाक्रान्ता छन्द का ही प्रयोग किया है।

कवि के खण्डकाव्य में कवि की मौलिकसूक्तियाँ भी विद्यमान हैं। इन सूक्तियों में पदलालित्य, रचनाचातुर्य तथा कल्पनाशक्ति का अद्वितीय संगम ही इनकी सूक्तियों मैं जीवन के बहुमूल्य सिद्धान्त विद्यमान हैं।

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III.B. 54

PĪYŪṢALAHARĪ OF JAYADEVĀCĀRYA

Raghunath Panda, BHUBANESWAR

After rich popularity of the theme and style of the *Gītagovindam* (*GG*) there ensued quick competitions of poets and scholars in different parts of the country to imitate the masterpiece. Ironically enough an one act play or '*Goṣṭhī*' a variation of the *uparūpaka* group of works entitled '*Pīyusalaharī*' had been discovered by late Karunākar Kar of Cuttack. The work was then considered to be the work of the famous Jayadeva of GG fame.

Later on the belief has been proved to the evidence of the existence of another poet of the same name as Jayadeva. The work deals with the vernal dalliance of Rādhā and Kṛṣṇa in Vṛndāvana which can be called a prelude to the subject matter of *GG*.

The paper intends to bring out the poetic beauty of the work and to which extant it deserves to be doubted to be the workmanship of the author of *GG*.

III.B. 55

THE SPIES IN THE MUDRĀ-RĀKṢHASA—AN ANALYSIS

Renu Pant

Since time immemorial, spies have been an inseparable part of warfare. They help bringing vital informations about enemies which in turn helps Generals in planning the strategies of war. Kautilya in his 'Arthashastra' has given a detailed account of different kinds of spies. Mudrā-Rākṣhasa is perhaps the only play in Sanskrit where spies have played such an important part in the events. Both Chānakya as well as Rākṣhasa employ spies but whereas Chanakya's spies gain for him victories, Rākṣhasa's spies mostly fail in their given tasks. Even when they bring some vital information it is misleading or false. Thus, Rākṣhasa, completely outwitted by Chānakya and his able spies, has to abandon all hopes of bringing down Chandragupta.

This paper tries to analyse the spies of both sides from human angle and determine the causes of their respective success and failure.

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III.B. 56

युधिष्ठिरविजयम् एक विवेचन

एन० पि० पाण्डेय, जमसेदपुर

III.B. 57

प्रतिमा एवं उत्तरामचरित के करूणरस का तुलनामूलक विवेचन

उमेश पाण्डेयः, राँचि

नाट्य साहित्य में भेदकत्रितय के संदर्भ में रस की सर्वातिशायिता पर रस सम्प्रदाय के वे वरेण्य आचार्य एकमत रहे हैं। रसतत्त्व की स्थापना तथा उसकी सूक्ष्मतम आत्मिक मीमांसा सम्पूर्ण विश्व वाङ्मय को भारतीय जीवन दृष्टि की एक अमूल्य भेंट है। रुपकों के माध्यम से रस की व्यंजना कर सामाजिकों को आह्लादित करना दृश्य काव्य का प्रमुख लक्ष्य है। इस क्रम मैं भरत के नाट्यशास्त्र की परम्परा का अधिकांश संस्कृत नाटककारों ने अंगीकार किया है तथा कुछ ने अभिनव प्रयोग थी। भवभूति अपने करुण रस की प्रमुखता प्रतिपादित कर इस प्रयोग में सफल सिद्ध हुए हैं। शृङ्गार और वीर रस को अंगीकृत कर रुपक प्रणेताओं की परम्परावादी लोक तोड़ प्रथमतः भास ने 'प्रतिमानाटक' में करुण रस को अंगीत्व प्रदान किया तदनन्तर भवभूति ने इस परम्परा का सम्यक् निर्वाह।

महाकवि भास के प्रतिमानाटक के विवेचन से यह स्पष्ट हो जाता है कि नाटक के प्रथम अंक से षष्ठ अंक तक करुण रस की अजस्र धारा प्रवाहित होती है। बीच-बीच में इसका वीर रस भी आता है, लेकिन करुण रस के व्यापक प्रसंग प्रभावशाली रहे हैं। खासकर द्वितीय अंक मैं दशरथ को स्थिति राम वियोग में कैसी हो जाती है। एक उदाहरण द्रष्टव्य है—

"पतत्युत्थाय चोत्थाय हा हेत्युच्चैर्लपन् मुहुः।
दिशं पश्यति तामेव यया यातो रघूद्वहः॥" प्रतिमा 2/3

नाट्यशास्त्रीय दृष्टि से विचार करने पर प्रतिमा नाटक में दशरथ बिनष्ट व्यक्ति के रूप में आ जाते हैं। शोच्य राम, सीता तथा लक्ष्मण यहाँ आलम्बन विभाव हैं। राम वनवास का स्मरण तथा सीता-हरण उद्दीपन विभाव हैं। भूमि-पतन, निःश्वास, स्तंभन आदि अनुभाव प्रथम से षष्ठ अंक तक छाये रहते हैं।

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स्मृति, ग्लानि, जड़ता, चिन्ता आदि व्यभिचारी भावों से पुष्ट शोक रुपी स्थायि-भाव की पुष्टि अनायास हो जाती है। इस स्थिति में कुछ लोगों द्वारा प्रतिमानाटक में धर्मवीर रस को मानना समीचीन प्रतीत नहीं होता।

भवभूति का उत्तररामचरित करुण रस प्रधान है, यह आज सर्वमान्य धारणा बन चुकी है। लेकिन प्रस्तुत शोधपत्र में प्रतिमानाटक से उत्तरराम-चरित के करुण रस की तुलनात्मक विवेचना करते हुए यह दर्शन का प्रयास किया जाएगा कि भास भवभूति से बढ़कर हैं।

III.B. 58

बाल्मीकि की मौन शैली

निशा राय, भागलपुर

प्रस्तुत निबंध में अभिव्यक्ति की एक रीति—मौन का विवेचन रामायण के सापेक्ष्य में किया गया है। काव्य में कुछ स्थल ऐसे भी जाते हैं, जहां पात्र की भावाभिव्यक्ति निःशब्द या निर्वाक्य हो जाती है। वह वहाँ मौन हो जाता है। निबन्ध के प्रथम खण्ड में मौन-शैली का आलोचन किया गया है तथा द्वितीय खण्ड में मौन शैली के प्रभेदों का विवेचन रामायण के उदाहरणों के साथ किया गया है।

III.B. 59

VIDYĀPARIṆAYA : AN ALLEGORICAL DRAMA

Goparaju Rama, ALLAHABAD

The allegorical dramas fall under the उत्सृष्टिकांक catogery of dramas. The tendency of allegorical expressions takes its origin from the Atharvaveda where the hymn reads as follows :

अच्छम्बट्कारं वाक्च मनश्चातीर्येतां, अहं देवेभ्यो हव्यं वहामीति वागब्रवीत्, अहं देवेभ्य इति मनः, तौ प्रजापतिं प्रच्छामैताम्, सोऽब्रवीत् etc. 2.5.14

Glimpses of this method of expression can be traced to the *Upanishads*, Buddhist parables and also early *Kathā* literature.

The *Vidyaparinaya* which is a drama of this category was written by Ānandarayamakhin. *Jeeva* is the hero of the drama while विद्या is the heroine. Unlike in other dramas the नायिका in this drama gives her performance abstractly throughout. She is seen on the stage only once, that too at the fag end of the drama. Her abstract

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existence and her position towards जीव is known only through other minor characters.

Avidyā is a character which plays the role of a प्रतिनायिका। The salient features of the drama include the exposition of philosophical aspects of the *Advaitavedanta* through the नायक and प्रतिनायिका of the drama.

In addition to these the poet showed his skill in potentially containing the whole substance of four *adhyāyas* of the ब्रह्मसूत्रशंकरभाष्य in the मंगलश्लोक itself.

III.B. 60

आनन्दराधम् : आस्वाद और समीक्षा

कु० अञ्जना एम्० रामि

प्रस्तुत शोधपत्रमें यतीन्द्रविमल चौधुरी कृत आनन्दराधम्—प्रेमभक्तिमूलक नाटक की आस्वादमूलक समीक्षा करने का उपक्रम है।

रसिकचन्द्र चौधुरी और नयनतारादेवी की संतान यतीन्द्रविमल चौधुरीका जन्म वंगला देशमें 2 जनवरी, 1908 इं में हुआ था। कलकत्ता एवं लन्दनके विश्वविद्यायलयोंसे उच्च शिक्षा प्राप्त करके उन्होंने संस्कृतके व्याख्याता, विभागाध्यक्ष आदि पदों पर काम किया। अपने युगके श्रेष्ठ मनीषियोमें उनकी गणना होती है। उन्होने प्राच्यवाणी नामक संस्था 1943 इं में स्थापित करके उस द्वारा त्रैमासिक शोधपत्रिका शुरु की। संस्कृत साहित्यमें उनका योगदान महत्वपूर्ण है।

ग्यारह अंकी इस नाटकका मंचन प्राच्यवाणी संस्थांकी संस्कृत, पाली मंडलीने कई वार किया था। नाटकमें प्रत्येक अंक दो, तीन दृश्यों में विभक्त है।

सामान्य नाटक या पुराणान्तर्गत पात्रसे राधाका पात्र यहाँ भिन्न है। ब्रह्मवैवर्तपुराण, गर्गसंहिता एवं चंण्डीदास, विद्यापति, ज्ञानदास, गोविन्ददासकी पदावलियों का आधार नाट्यकारने लिया है। अर्वाचीन राधोपनिषद और रूपगोस्वामीकी कृतियाँकी असर दिखायी देती है। कृष्णसे राधाकी महत्ता अधिक दिखायी देती है। छाया नाट्यतत्वका वैशिष्ट्यपूर्ण एवं अर्थवाही प्रयोग नाटकमें किया गया है।

संगीत एवं नृत्यके अंशोका प्रयोग, पदावलियोंका विनियोग नाटकको

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आस्वाद एवं हृद्य बताते हैं। कृष्णके दैवी पात्रका मानुषीकरण करके नाट्यकारने नाटककों वास्तविक भूमि प्रदान की है।

अभिनयक्षमता रूपक को प्रधान गुण है। पात्रोंका विलक्षण अभिनय रूपककी सफल बनाता है। पुरुष पात्र रंगमंच पर स्त्री वेषमे प्रविष्ट हो तव आहार्य अभिनयका प्राधान्य रहता है। वाचिक, आत्मिक अभिनयमें सतत जागृति पात्रोके वेष व्यवहार तथा पात्रों की सजावट और उचित अभिव्यक्ति अभिनयको सफल बनाती है।

श्री शंकरलाल शास्त्रीके "कृष्णचंद्राभ्युदय" के बाद कृष्णचरित्रमूलक आधुनिक नाटकोमें आनन्दराधम् संगीत, नृत्य, छायातत्व और अभिनय-क्षमता के कारण विशिष्ट ध्यान आकर्षित करता है।

III.B. 61

प्रसन्नराघव नाटक का अङ्गिरस

रजनी, मुजफ्फरपुर

जयदेव के प्रसन्नराघव नाटक में अङ्गी रस कौन है, यह विषय आलोचकों में मतवैभिन्न्य प्रदर्शित करता है। कई इसे वीररसमूलक मानते हैं तो कुछ इसे करुणविप्रलम्भमूलक स्वीकार करते हैं। मेरी सम्मत्ति में यहाँ शृङ्गार अङ्गी रस है। सम्भोग और विप्रलम्भ, उभयविध शृङ्गार रस यहाँ सहज ही आस्वाद्य होता है। नाटक के प्रारम्भ में विप्रलम्भ निबद्ध है, तदनन्तर सम्भोगशृङ्गार। इस प्रकार 'न विना विप्रयोगेन सम्भोगः पुष्टिमश्नुते' इस शास्त्रीय मान्यता का यहाँ प्रयोगरूप में उपस्थापन किया गया है।

प्रस्तुत निबन्ध में इस विषय में विभिन्न विद्वानों के मतों का आकलन कर शृंगार रसका अङ्गीरूप में निर्वाह प्रदर्शित किया गया है।

III.B. 62

BĀLABHĀRATA OF AGASTYA PANDITA

R. Ghanasyamala Prasada Rao

1. *BĀLABHĀRATA* is a Sanskrit *Mahakāvya* written in the 13th Century A.D. by Agastya Paṇḍita of Andhra Pradesh. Hundreds of manuscripts of it are available now in different libraries of South India,

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2. Agastya felt the pinch of the religious rivalries of his contemporary society. At that time having forgotten the true concept of Godhood, two religious cults namely Śaivism and Vaiṣṇavism were at loggerheads. They were attacking each other. Each claimed the monopoly of truth for itself and proclaimed the supremacy of its own deity. Thus when the sectarian fanaticism and conflict was rampant Agastya come out with his spirit of tolerance and syncretism. He was of the opinion that the true concept of Divinity of *smṛti* philosophy as enshhined in *MAHĀBHĀRATA* alone could bring in prosperity to humanity. So he took to the writing of *BĀLABHĀRATA.*

3. At the beginning of this *Kāvya* itself, while describing the moon Agastya uses such words which can suggest both Śiva and Viṣṇu, and their mutual amity and respect. Thereafter all through the *Kāvya* the importance of both God Śiva and Śrīkṛṣṇa the *Avatāra* of God Viṣṇu is stressed, He narrates in detail the *Kirātārjunīya* story and also the incident where Arjuna goes to Kāilāsa to fetch the secret lore of the *Pāśuputāstra.* The incidents where Siva bestows his boons to various characters such as Śikhandi, Aśvathāma are also described well. The Nālāyani story which provides the background for the very birth of Draupadi and Pāṇḍavas establishes the gretness of God Siva well.

4. During the middle ages when the Sanskrit writing was pacing decadence, pedantic preoccupations and exhibitionism of erudition were dominating the poetic art. At that time Agastya brought in a fresh breeze of sublime sentiment, ennobling idealism and invigorative charm and fragrance of the literary spring on to the portals of Sanskrit writing.

5. Zeal to revive the prestine glory of *Sanātana* Dharma and Sansktrit poetry resulted in the form of the writing the *BĀLABHĀRATA.*

6. *BĀLABHĀRATA* has all the requisites of a *Mahākāvya* as enunciated by Viśwanātha in his *SĀHITYADARPANA.* It is a long poem of twenty cantos retelling the entire story of the great epic *MAHĀBHĀRATA.* All the eighteen varieties of descriptions are present here. The hero of the *Kāvya* is Dharmaraja, a *dhīrodātta.* And the main sentiment delineated is Śānta. This *Kāvya* is made up of 1692 verses in altogether twentyone metres.

7. The *BĀLABHĀRATA* begins with the description of the moon the progenetor of the famous Lunar dynasty in the first three

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verses ; thus the theme (वस्तु) is indicated directly introducing the moon. This description is so well done that it suggests the hero (नेता), the main sentiment (रस) of the *Kāvya* and also the purpose (फल), namely Hariharādwaita, for which it is written. The manner of suggesting all these is discussed thoroughly in the paper.

8. Success of *Śānta* as the chief sentiment in a *Śravyakāvya* is doubted by many rhetoricians of Sanskrit is known to convey the bliss of *Śāntarasa* mainly. Even after the assertion and guidance provided by Ānandavarddana, not even a single Kāvya based on the *MAHĀBHĀRATA* story, conveyed *Śāntarasa* through its narration. But Agastya successfully did the same.

9. Various poetic excellences and figures of speech are aptly introduced with precision and propriety in this Kāvya.

10. *BĀLABHĀRATA* is one of the best epitomes of *MAHĀBHĀRATA* and probably the best that conveys the entire essence of *MAHĀBHĀRATA* in so short a compass, with so beautiful mould, and with so sweet and lucid and expression.

III.B. 63

श्रीकृष्णलीलाशुक विरचित 'श्रीकृष्णकर्णामृत' में भक्तिरस-विवेचन

कु० गीताराणी शुक्ला

भक्तिरसपरक-काव्यों की रचना उसके स्वरूपनिर्धारण से बहुत प्राचीन है। 'श्रीमद्भागवत' विशेषरूप से भक्तिरस का साक्षात् अवतार ही कहा जा सकता है। श्रीमद्भागवत में वर्णित तथा अन्य ऐतिहासिक एवं पौराणिक श्रीकृष्णलीलाओं को अत्यन्त सहज, सरल व रसप्लावित रूप में प्रस्तुत करने वाले श्रीकृष्णलीलाशुक ने अपने 'कृष्णकर्णामृत' में रसके रूप में भक्ति के प्रायः सभी अङ्गों का विवेचन किया है। कृष्णकर्णामृत के तीनोंशतकों में प्राय मूलरीति से कृष्ण की विविध लीलाओं का विश्लेषण करते हुए उनकी भगवत्ता का प्रकाशन किया गया है। समग्र रूप में परभक्ति के निर्वाचन में यह ग्रन्थ अत्यधिक आदरणीय है।

'कृष्णकर्णामृत' में उपलब्ध भक्तिरस के उदाहरणों में वात्सल्य, सख्य आदि भावों के साथ ही माधुर्य का विस्तार से परिचय प्राप्त होता है। यहाँ

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एक श्लोक उदाहार्य है, जिसमें श्रीकृष्ण की मधुरलीलाओं के अवलोकन एवं गायन में 'हस्तन्यस्त अपवर्ग' का वर्णन किया गया है—

अस्ति स्वस्तरूपीकराग्रविलसत्कल्पप्रसूनाप्लुतं
वस्तुप्रस्तुतवेणुनादलहरीनिर्वाणनिर्व्याकुलम् ।
स्रस्तस्रनिरुद्धनीविलसद्गोपीसहस्रावृतं
हस्तन्यस्तनतापवर्गमखिलोदारं किशोराकृतिः ।।

III.B. 64

शृङ्गारशेखरभाणः—एक अध्ययन

प्रज्ञा ठाकर

रूपक के दश प्रकार है, उसमें पाँच एकांकी प्रकार है—भाण, प्रहसन, व्यायोग, वीथी तथा अङ्क। इन सव एकांकीरूपकों में भाण का विशेष स्थान रहा है। आठवाँ शती से लेकर १७ वां १८ वां शती तक सैकड़ो भाण लिखे गये। करीब १० वां शती में रचा हुआ शृङ्गारशेखरभाणः भी एक रसप्रद कृति है। उसकी रचना तांजोर निवासी, उच्छिष्ट गणपति के परम उपासक, भक्तकबि श्री० टी० एस० सुन्दरेश शर्मा ने की है। इस कृतिका नाट्यशास्त्रीय दृष्टिकोण से मूल्यांकन करणा इस अभ्यासलेख का प्रयोजन है।

III.B. 65

MURĀRI'S CONTRIBUTION TO SANSKRIT LITERATURE

Ramdutt Sharma

III.B. 66

"बंधे संस्रिनि चैकहस्तयमिताः पर्याकुला मूर्धजाः"

अर्थानुसन्धान

उमाकान्त शुक्ल, मुजफ्फरनगर

प्रस्तुत पत्र का उद्देश्य अभिज्ञानशकुन्तलम् (अ० शा०) के प्रथम अंक के छब्बीसवे श्लोक "स्रस्तांसावतिमात्रलोहितलौ" आदि की अन्तिम पंक्ति के अनुवाद की ओर ध्यान आवर्जित कराना है।

"बंधे स्रंसिनि चैकहस्तयमिताः पर्याकुला मूर्धजाः" के जो व्याख्यान,

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अनुवाद और टिप्पण हुए हैं उनमें दो प्रकार पाए गए हैं। एक में "एकहस्तयमिताः" को विधेय अंश मानागया है तथा "पर्याकुलाः" को "मूर्धजाः" का विशेषण माना गया है तथा दूसरे में "मूर्धजाः" को विधेय अंश माना गया है और "एकहस्तयमिताः" को "मूर्धजाः" का विशेषण। प्रथम के अनुसार पर्याकुल मूर्धज एकहस्तयमित हुए हैं और दूसरे के अनुसार एकहस्तयमित मूर्धज पर्याकुल हुए हैं।

सभी ने "एकहस्तयमिताः" में पठित "हस्त" शब्द का अर्थ हाथ, कर, पाणि आदि किया है, जो अप्रासंगिक लगता है। हमारे मत में यहाँ "हस्त" शब्द का अर्थ "हाथ" नहीं, प्रत्युत कलाप, जुट या हत्थी लेना प्रासंगिक है। इससे एक और स्वभावोक्ति की रक्षा होती है, दूसरे सौन्दर्यबोध उन्निद्र होता है।

III.B. 67

ANUNDORAM BAROOAH- AN OUTSTANDING CRITIC AND LEXICOGRAPHFR

Narendra Nath Sarma, GUWAHATI

Anundorm Barooah was born in 1850 at Guwahati and died in Calcutta in 1889. During his short span of life he had finished his study and had contributed in a voluminous way to the study of Indology. He was a brilliant student of the Presidency College of Calcutta and had earned the rare distinction of being the first graduate, first Barrister and first I.C.S. of Assam. Though placed in the high office as civil servant Barooah's zeal for pursuit of knowledge was very keen and he continued his research and study till his death. He was a versatile genius and his literary products were not confined to one or two subjects. He had many things in one—critic and commentator, lexieographer and philologist, grammarian and rhetorician and a poet besides. His literary, productions mainly comprise his publication of "*Mahāvīracharita*" with his own commentary "*Jānakīramabhāsya*", "Bhavabhūti and his place in Sanskrit Literature, "English-Sanskrit Dictionary", his unfinished projected compilation of "A Comprehensive Grammar of the Sanskrit Language" Critical, Analytical and Historical", "Ancient Geography of India" and his critical editions of "*Saraswatī Kanthābharana*" "*Dhātukosa*" and "Dhātuvṛttisāra". Our attempt

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in this paper, however, *will* be confined in assessing this giant scholar in his dual aspect as a critic and lexicographer.

Barooah's publication of Bhavabhūti's *Mahāvīracharita* with his scholarly commentary *Janakīrāmabhāṣya*, was his second literary venture. He named the commentary after his beloved brother Janakiram who met his premature death. Barooah claimed superiority of his work over other editions of the same classic, because of his thorough study of the all the Ramaic dramas and other works of Bhavabhūti as well. His "Bhavabhūti and His Place in Sanskrit literature" is a critical essay on Bhavabhūti, where he deals with the Ramaic plays, both published and also known by reference from rhetorical works. No Indian scholar before Barooah had attempted to estimate any poet applying critical method of the west. The work is a happy combination of author's precise textual scholarship and critical acumen. In the third volume of his "English Sanskrit-Dictionary", Barooah incorporated his essay of outstanding merit, namely "Ancient Geography of India." This is an independent work and also an invaluable contribution to antiqurean and geographical study of India.

The *Koṣa* or lexicography was one of the important branches of study in our ancient educational system. Beginners in the traditional systems were given to memorize *Amarakoṣa* in our country. Anundom Barooah also learnt this Koṣa by heart in his house at the instruction of his tutor, and his grounding in Amarakoṣa inspired Barooah to study this negelected branch of study. His "English-Sanskrit Dictionary" is the pioneeing work in the history of lexicography in India. His work was superior to that of Monier Williams in many respects and scholars from different parts of the world congrutulated Barooah for his magnum opus. Barooah's contemplated venture to complie "A comprehensive Grammer of Sanskrit Language : Critical Analytical and Historical" was an encyplopaedic work which he could not finish during his life time. The third volume of this project, which came out in 1884, was a lexicographical one called "*Nānārthasaṁgraha*". Here various meanings of words culled from different lexicographies have been given. The work traverses a vast field of lexicographical literature and it bretrays author's strenuous labour and high erudition.

Anundoram Barooah's love for Sanskrit language and literature

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was deep rooted. His life was sacrificed for this national language of India. Though he was a product of English education, he also inherited traditionalism in his outlook. But as a critical scholar he was above any dogmatism.

III.B. 68

काश्मीरभट्टभीमस्य शास्त्रपाण्डित्यम्

केवलकृष्ण शास्त्री, जम्मु

III.B. 69

श्री श्रीकृष्ण राम भट्ट के शतक काव्यों का साहित्यिक मूल्यांकन

श्रीमती लक्ष्मी शर्मा, जयपुर

राजस्थान की राजधानी जयपुर नगर अपनी सांस्कृतिक, कलात्मक एवं साहित्यक गरिमा के लिये प्राचीन काल से ही प्रसिद्ध है। यहाँ के राजाओं ने राज्य की सार्वभौमिक उन्नति के लिए प्रजा को प्रोत्साहन एवं सहयोग प्रदान किया है।

साहित्यिक वैभव के क्षेत्र में यहाँ की कवि परम्परा भी एक अनूठी विशेषता रही है। कवि परम्परा में विलक्षण भट्ट परिवार में जन्में श्री श्रीकृष्णराम भट्ट एक काव्य मर्मज्ञ कला-प्रिय एवं आयुर्वेदज्ञ हुए है। उन्होने षोड़श काव्यों की रचना हैं, जिनमें महाकाव्य, खण्डकाव्य, मुक्तक काव्य, शतक काव्य एवं आयुर्वेदिक ग्रन्थ है।

शतकत्रयी में प्रथम शतक "आर्यालंकार शतकम्, आर्या जाति छन्दों में भगवती आर्या की स्तुति है। द्वितीय शतक "सारशतकम्", संस्कृत वाङ्मय के पाँच प्रमुख महाकाव्यों (रघुवंश, कुमार सम्भव, किरातार्जुनीयम्, शिशुपालवध एवं नैषधीयचरितम्) का संक्षिप्त परिचय है। तृतीय शतक 'पलाण्डुराजशतकम्" एक रूपक के माध्यम से विरचित पलाण्डु के गुण वर्णन का आयुर्वेदिक ग्रन्थ है।

प्रस्तुत शोध पत्र में श्री भट्ट के शतक काव्यों का सामान्य परिचय, उद्देश्य, उपादेयता एवं साहित्यिक दृष्टि से विवेचन किया गया है।

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III.B. 69(a)

A STUDY ON VISVAKARMA CHARITRA FROM A SANSKRIT MANUSCRIPT (in Telugu Script)

S. K. Satyavati & S. R. Banerjee, CALCUTTA

An interesting manuscript named Viśvakarma Charitra was acquired by the Asiatic Society in the year 1825 from the College of Fort William. The text is in Sanskrit written in Telugu Script with Telugu Commentary at some places. This work is being edited and will be published with a critical introduction. The main import of the book and the principles of editing that are being followed are described.

The book, written by an unknown author, is an anthology on the Vedic deity Viśvakarma collected from various sources beginning from the Vedas down to Purāṇas, Kāvyas etc. For instance there are extracts from Kṛṣṇa Yajūrveda, Mahānārayana Upaniṣad, Skanda purāṇa etc. There is commentary in Telugu for Viśvakarma Suktam, Purūṣha Suktam mainly following the method of Sāyaṇa. Thus the manuscript certainly belongs to the post Sayana period.

The work done hitherto includes rendering of the complete manuscript into the Devnāgarī script. At places where the commentary in Telugu appears, it is rendered both in Telugu and Devnāgarī scripts. Also, the sources for the various parts of the text have been identified. For portions where the commentary alone was given the original slokas have been collected.

Different readings of the original text are being collected and corrections in the version given in the manuscript, where necessary are being done. Some of the peculiarities of the Telugu language used are being considered for assessing the exact period of the manuscript.

III.B. 70

महाकवि कालिदास के कतिपय विशिष्ट कृत्प्रयोग

अनिल कुमार सिंह, मुजफ्फरपुर

सभी शास्त्रों का मुख व्याकरण है 'मुखं व्याकरणं स्मृतम्'। फलस्वरूप सबों के लिए व्याकरण ज्ञान आवश्यक है विशेषतः काव्यकर्त्राओं के लिए तो इसकी अनिवार्यता स्वयंसिद्ध है। व्याकरण के सम्यक् ज्ञान के अभाव में शब्द-प्रतीति एवम् उसका सुप्रयोग संभव नहीं। कहा भी गया है कि

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'एकः शब्दः सम्यगज्ञातः सुप्रयुक्तः स्वर्गे लोके च कामधुग्भवति' अर्थात् एक शब्द का भी सम्यक् ज्ञान करके उसका सुष्ठु प्रयोग करना इहलोक तथा परलोक की कामनाओं की सिद्धि में सहायक होता है। अतएव शब्दज्ञान के लिए भी व्याकरणज्ञान अपरिहार्य है। महाकवि कालिदास भी इस मत के पोषक हैं जिसका प्रमाण उनकी रचनाएँ हैं। उनकी रचनाओं के सम्यक् अनुशील एवं परिशीलन से उनकी व्याकरणिक प्रतिपत्ति का ज्ञान होता है।

प्रस्तुत निबन्ध में उनके विशिष्ट कृदन्त प्रयोगों पर सम्यक् विचार किया गया है। कृत् प्रत्यय के दो विभाग किये जाते हैं—कृत्य तथा कृत्। कृत्य प्रत्यय सामान्यतः भाव एवं कर्म में होते हैं जबकि कृत् प्रत्यय कर्ता अर्थ में। महाकवि ने अपनी रचनाओं में प्रकृत अर्थ में तो इन प्रत्ययों का प्रयोग किया ही है, इससे भिन्न अन्य अर्थों में भी इनका उपयोग किया है। उदाहरण-स्वरूप कुछ प्रयोगों को संकेत रूप में यहाँ उपस्थापित किया जाता है—१. आद्या, २. रथ्याः, ३. लोभनीयम्, ४. शय्या, ५. लभ्यम्, ६. शक्यम्, ७. अर्थकृत्याः, ८. अन्वेष्टव्यैः, ९. आतपत्रम्, १०. मनीषिताः, ११. आदानेन, १२. नियमस्थया, १३. आभरणानि, २४. गुहा प्रभृति।

III.B. 71

श्रीमदमृतवाग्भवाचार्य : व्यक्तित्व एवं कृतित्व

रामरतन शास्त्री

व्यक्तित्व—श्रीमदमृतवाग्भवाचार्य महोदय का जन्म 13 नवम्बर 1833 को काशी में महाराष्ट्रीय बस्कल शाखा के विद्वान ब्राह्मण श्रीकृष्ण शास्त्री के घर में हुआ। इनकी माता का नाम श्रीमती राधादेवी थी। परमशिवभक्त पिता ने अपनी इस प्रथम संतान का नाम वैद्यनाथ रखा।

बालक वैद्यनाथ बचपन से ही अलौकिक बुद्धि वाले थे। पौने पाँच वर्ष की अवस्था में उन्हें शिवमहिम्नस्तोत्र कण्ठस्थ हो गया। प्रतिष्ठित ब्राह्मण परिवार होने के कारण प्रतिदिन सन्ध्याकाल में जो भी स्तोत्रादि बोले जाते थे वे सभी उन्हें कण्ठस्थ याद थे। उनकी सम्पूर्ण शिक्षा-दीक्षा काशी में ही सम्पन्न हुई। उनकी प्रतिभा से सभी संस्कृतज्ञ परिचित थे। योग और तंत्र के महान् गवेषक महामहोपाध्याय डाक्टर गोपीनाथजी कविराज इनकी 'श्रीसिद्धमहारहस्यम्' नामक पुस्तक को पढ़कर अत्यन्त प्रसन्न हुए थे। तीन

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वर्ष की अल्पायु में मातृश्री का एवं बारह वर्ष की आयु में पितृश्री का देहावसान हो गया।

बालक वैद्यनाथ ने अपने पितृश्री से ही 'श्री विद्या' की मन्त्रदीक्षा ली। तभी से देवी श्री बालासुन्दरी उनकी उपासना का अंग बन गई। महामुनि दुर्वासा विरचित देवी त्रिपुरा के स्तोत्र के पाठ में इतने तन्मय हो गये कि महामुनि दुर्वासा ने स्वयं प्रसन्न हो प्रकट होकर शाम्भव योग दीक्षा प्रदान इसके अतिरिक्त भी अनेक दिव्यात्माओं का इन्हें आशीर्वाद प्राप्त होता रहा। 24 वर्ष की आयु में उनका विवाह शीलवती से हुआ। यह मात्र विवाह ही था। ईश्वरीय आज्ञा मानकर 25 वर्ष की आयु में घर छोड़कर संन्यास ग्रहण कर लिया। तत्पश्चात् वे तीर्थाटन के लिए निकल पड़े।

कृतित्व—आचार्य महोदय ने उन्नीस ग्रन्थ धर्म विषयक लिखे हैं। जो इस प्रकार हैं—परमशिव स्तोत्र, श्रीपरशुराम स्तोत्र, श्रीपरशिवाष्टक, श्रीपवननन्दनाष्टक, श्रीबालाम्बास्तवः, श्रीकृष्णगीत दशकम्, बालकं मां गीतम्, श्री मन्दाक्रान्ता स्तोत्रम्, महागुरु श्रीकृष्ण स्तोत्रम्, श्रीबालकृष्ण दशकम्, रामाश्वधाटी चतुष्टयम्, देवी मानसपूजा, श्रीमानस शिव स्तुति, श्रीमहानुभवशक्ति स्तोत्र, श्रीसप्तपदी हृदयम्, श्रीअवधूतादिवादनम्, श्रीस्वाध्याय महिमस्तोत्रम्, श्रीत्रिगुणेश्वर स्तोत्रम्, त्र्यम्बकेश्वर स्तोत्रम्।

तीन दर्शन विषयक ग्रन्थ—आत्मविलास, श्रीविंशति का रहस्यम् तथा श्रीसिद्धमहारहस्यम्; दो राष्ट्रनीति विषयक ग्रन्थ—श्रीराष्ट्रालोक तथा सङ्क्रान्ति पंचदशी; चार वर्णनात्मक काव्य—श्रीदेविक दर्शनम्, श्रीसंजीवनी दर्शनम्, श्रीसिद्धमानव दर्शनम् तथा श्रीअमरेश्वर दर्शनम्। इसके अतिरिक्त सात काव्यात्मक ग्रन्थ हैं—अमृतसूक्ति पञ्चाशिका, श्रीवरकलवंशवृत्तकाव्यम्, श्रीचारूसन्देशः, श्रीकृतघ्नदिकं प्रतिपलम्, श्रीवैधानप्रति, श्रीसूक्ति लहरी तथा कविराज गोपीनाथाभिनन्दनम्।

आचार्य महोदय ने राष्ट्रालोक पर दस हजार श्लोकों में विशद व्याख्या भी लिखी है। जो कि अमुद्रित है और उनके एक भक्त श्रीरतनलाल जैन (देहली) के पास सुरक्षित है। इसके अतिरिक्त उनकी चार हिन्दी कहानियाँ—सुदृढ़शरीर, विचित्रविधान, प्रमाद और मल्लपुवा है। 'वस्तुस्थिति क्या है' इस दार्शनिक निबन्ध की भूरि-भूरि प्रशंसा की गई है।

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III.B. 72

BHĀNUJI DĪKṢITA'S COMMENTARY ON *AMARAKOṢA* AND DIFFERENCES WITH OTHER GRAMMARIANS

Mahesh Dutt Sharma, U.P.

Bhānuji Dīkṣita is a great commentator of *Amarakoṣa* written by *Amarasinha*. In his commentary Dīkṣita has pointed out several differences with other Saṁskṛita grammarians which have been discussed in the present paper.

III.B. 73

A NOTE ON THE AMṚTAPRABHĀ EPISODE OF THE RĀJATARAṄGIṆI

Mukunda Madhava Sharma,

In *Rājataraṅgiṇī* (ii. 148ff) Kalhaṇa records that king Meghavāhana of Kashmir married a Prāgjyotiṣa princess named Amṛtaprabhā. A number of temples and a Vihāra and a Stūpa were built in the kingdom of her husband under the auspices of princess Amṛtaprabhā (cf. Rāj. iii. 9f; iii. 463 and iv. 659). The references to Amṛtaprabhā and her activities involve certain issues of great historical significance.

The translation of iii, 9f as given by Stein runs as follows :

His queen Amṛtaprabhā caused a lofty Vihāra, called Amṛtabhavana to be constructed for the benefit of foreign *Bhikṣus*.

The spiritual guide (*guru*) of her father, who had come from a foreign country called Loḥ, and who in the language of that [country] was designated as *Stun-pā*, built the *stūpa* (called that of) *Lo-Stonpā*.

In the translation '*des'ya*' is taken to mean 'foreign'. Now the question is if the Vihāra has been built for foreign Bhikṣus then what were the foreign countries ? In the translation of the second verse the word 'des'ya' as occurring in the expression 'des' Yaikades'āt' is again taken to mean 'foreign'. But there is also the alternative reading '*des'aikades' āt*', which appears to be more probable. The reading '*des'yaikades' āt*' also should hardly give the meaning as 'a foreign country'. If '*des'ya*' itself means 'foreign' then what is the implication of the portion '*ekades'a*' ?

The place called Loh has been sought to be identified with Leh, the capital of Ladakh. But Stein opines that it must remain an open question whether we have not in Leh the name of some other

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Tibetan territory. In this connection the opinion of R. S. Pandit also deserves to be noted. The identification of Loh is important because that should help us in knowing the political and cultural relation between Loh and Pragjyotiṣa.

Most probably Amṛtaprabhā was a daughter of king Balavarman I of Prāgjyotiṣa. On the authority of the Amṛtaprabhā episode of tte *Rājataraṅgiṇī* it has been sought to deduce that Ston-pā was a Buddhist guru of king Balavarman 1 and thus a remote ancestor of Bhāskaravarman became a Buddhist and Buddhism spread into Kāmarūpa long befor the visit of Yuan Chwang. (Vide K.L.Barua, Early History of Kamrup). This is a very important deduction, hence the whole of the Amṛtaprabhā episode deserves to be in the light of further evidences. This should also legitimately lead to the question of the degree of the importance of Buddhism in Kashmir itself.

In this paper the relevant verses of the *Rājataraṅgiṇī* are sought to be reinterpreted in the light of internal and external data in order to gain some more definite glimpses with regard to the cultural and political issues indicated above.

III.B. 74

शिवस्वामिनः काव्य सौन्दर्यम्

प्रियतमचन्द्र शर्मा, जम्मु

अथ कोऽयं शिवस्वामीति विषये उक्तं राजतरङ्गिन्यां 'मुक्ताकणः: शिवस्वामी कविरानन्दवर्धनः। प्रथां रत्नाकरश्चागात् साम्राज्येऽवन्तिवर्मणः'। अवन्तिवर्मणः राजसभायां वर्तमानेषु आनन्दवर्धनरत्नाकरादिषु एकतमो विद्वान् कविः शिवस्वामी आसीत्। तेन रचितं कल्पनाभ्युदयं नाम काव्यमस्ति। अस्य काव्यस्य संस्कृतसाहित्येतिहासादिषु नास्ति पर्याप्ता चर्चा न च पठन पाठनादिषु अस्यकाव्यस्य स्थानं किमपि अद्यावधि दृश्यते।

काव्य मिदं भारवेः स्पर्धायां लिखितमस्ति, अस्यकाव्यस्यादौ अपि गुप्तचरः कश्चन शत्रुराज्याद् रहस्यं विदित्वा स्वामिनं बोधयति एवञ्च भारविवत् पाण्डित्य प्रदर्शने अधिकारुचिः कवेः वर्तते। भारविरिव शिवस्वामी आदि एकाक्षर-श्लोक निवन्धने सिद्धहस्तः असाविव अयमपि यमकश्लेषाद्यलंकारदुष्करमार्गे प्रचलनपटुर्विद्यते। अस्मिन् काव्ये प्राकृत-संस्कृत मिश्रित पद्यानि अतीव आकर्षकाणि सन्ति। एकः सम्पूर्णः सर्ग एव एतादृक्षाणां संस्कृत-प्राकृत-

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मिश्रित पद्यानां तत्र वरीवर्ति। न केवलं शब्दालंकार सौन्दर्यमेव तत्रास्ति, अपि तु उपमोत्प्रेक्षार्थान्तरन्यासादीनामन्येषामलङ्काराणामपि तत्र सुष्ठु प्रयोग आस्ते। वीर रसस्य तत्र प्राधान्यं शृङ्गाररसश्च तत्र अंगरूपेण उपस्कारकः वर्तते हास्य करुण रौद्रभयानकादीनामपि यथायोग्या स्थितिस्तत्र अवलोकयितुं शक्यते। न केवलं शब्दार्थालङ्काराणां तत्र सौन्दर्यं अपि ध्वनि वर्त्मनि अपि शिवस्वामिनः अप्रतिहतगत्या संचारः अस्तीति प्रकृतनिबन्धे तत् दर्शितमस्ति।

III.B. 75

"KAVIPUTRA' OF KĀLIDĀSA"

Sudarshan Kumar Sharma

"*Prathitayaśasām bhāsa-saumilla-kaviputrādīnāṃ or bhāsa Kaviputra-Saumillakādīnāṃ prabandhānatikramya Varttamāna Kaveh Kālidāsasya Kriyāyāṃ Kathaṃ Pariṣado bahumānaḥ*" the famous illustration of Kālidasa in the Prologue of his play "*Malavikāgnimitraṃ*" poses a riddle to the researcher of posterity to reveal the two fold suggestive identity of 'Kaviputra' as a dramatist or as an authority on Niti the famous "Śukrācārya", "Uśanāḥ" and "Bhārgava" being his variant names. In this paper an effort has been made to explain the grammatical significance of the dissolution of the compound "*bhāsa-Kaviputra Saumillakādīnām*" or "*bhāsa-Saumilla Kavi-Putrādīnāṃ*" and the resultant anomaly contained in the play on the pun has been thoroughly examined to prove the historicity based on chronology of Bhāsa, Saumilla, Guṇāḍhya and Śūdraka/Śukrācārya taking into account the literary illustrations available in the Bṛhatkathā of Guṇāḍhya (BKM and KSS of Kṣemendra and Somadeva with reserve cognisance of the 28 Cantos of BK-SS of Buddhasvāmin). Bhāsa the famous author of the Trivandrum plays was in all probability the minister, one of the four, the other three-Mahārtha, Siddhārth and Prabhāva (BKM of Kṣemendra) and Prabhāsa, Siddhārtha and Prabasta (KSS of Somudeva) referred to in Bṛhatkathā in the capital city of Śākala of the Madra-countries reigned over by Sūryaprabha, son of Candraprabha, grand-son of Aṅgāra Prabha-the Kṣatriya rājā vanquished by the Macedonian marauders of Alexandrian tribes dating before Guṇāḍhya and Śūdraka, Saumilla or Sumillaka flourishing after Bhāsa but contemporaneously with Guṇāḍhya and

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Śūdraka the Liege Lord living or reigning for a period of one hundred and ten days.

The pun on 'Kaviputra' posing a problem, Sukrācārya being more popularly known, to the scholars by this title, a review of the text '*Śukrañiti*' has been made and an obvious conclusion derived that 'Manu' 'Kaṇāda' nnd Vasiṣṭha'' referred to by name in it, *Arthaśāstra*, *Kāmaśāstra* referred to as such in the list of 32 Vidyās and 64 Kalās owing their provenance to *Rāmāyaṇa*, *Mahābhārata* and prior to that to the Vedas, Vedāṅgas, (all referred to and illustrated definitely in their chief pre-requisites) in IV.3,23-64, the *Canons* small, and huge, carriageable on carts referred to IV.7.22 (*Rathāttudviguṇaṃ rājā bṛhannātikamevaca*) IV.7.24 ; (*Iāghunālikayuktānāṃ Padātīnāṃ Śatatrayṃ*) IV.7.25 ; (bṛhannāladvayaṃ) IV.7.29 ; (*gajoṣṭra vṛṣanātārthaṃ*), IV.7.192 ; *astraṃ tu dividhaṃ jñeyam nālikam māntrikaṃ tathā*) IV.7.194 ; (*nālikaṃ dvividhaṃ jñeyaṃ bṛhatkṣudra vibhedataḥ*) IV.7.200 ; (*Pravāhyaṃ Śakaṭādyaistu Suyuktaṃ Vijayapradaṃ*) refering to the dimensions described in IV.7.195—199 ; the Gun powder Compounds enumerated in IV. 7.200—204, 296, 208, IV.7.209, 210 ; illustrating the method of loading of the Canon or Gun ; IV.7.220 describing the yuddha by nalāstra as ā-sura-a complete cognisance has been taken into account to prove that Śukra has taken into account the Indian norm the aboriginal indigenous one and not the borrowed or alien one. The terms '*Mleccha*' and '*Yavana*' have also been construed as having been utilized in the sense of the *Atharvavedic* '*Vrātya*' tribe ; '*Yavana*' in the sense of an asura referred to as 'Kālayavana' in IV.7. 363—64, Yāvanaṃ matam in IV.3.29, 62—63, *Kāyastha* in II.431 ; Nāṇaka coin in 1.295 ; referred to in analogy with the illustrations of Śūdraka in his *Mṛcchakatika* ; its antiquity with in or before the epoch of Bhāsa, Śūdraka, Guṇāḍhya goes beyond dispute.

III.B. 76

कालिदास की दृष्टि में शिक्षा

आर० शे० सराफ, भोपाल

कालिदासकी रचनाओं में उन्होंने धर्म-दर्शन-कला-शिक्षा सम्बन्धी अपने विचारों को रखा है। शिक्षा के सम्बन्ध में उनके बड़े खुले विचार हैं। शिक्षा का उद्देश्य क्या हो ? शिक्षक का व्यक्तित्व कैसा हो ? शिक्षक ओर

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छात्रों के सम्बन्धों का स्वरूप कैसा हो ? शिक्षा संस्थाओ में अनुशासन की अपरिहार्यता है या नहीं ? शिक्षा के प्रति शासन की नीति क्या हो ? लोक का शिक्षा के प्रति दृष्टिकोण किस प्रकार का हो ? शिक्षा में परीक्षा का स्थान क्या हो ? परीक्षा और उपाधि (डिग्री) का क्या संबंध हो ? इत्यादि प्रश्नों का उत्तर हमें कालिदास की कृतियों में मिलता है।

महाकवि ने किसी शिक्षण संस्था में अध्यापन भले ही न किया हो किन्तु शिक्षा के सम्बन्ध में जो अपने विचार उन्होने रखे हैं, उनसे उनको इस राष्ट्रीय समस्या के प्रति पूर्ण सजगता के संकेत मिलते हैं।

शिक्षा के उद्देश्य को स्पष्ट करते हुए महाकवि कहते हैं, कि कोरे पुस्तकीय ज्ञान को प्राप्त कर लेना अपने में कोई अर्थ नहीं रखता। विद्यार्जन के पश्चात् सतत अभ्यास की आवश्यकता को महाकवि ने रेखांकित किया है।

एक अच्छे शिक्षक के सम्बन्ध में अपने विचार व्यक्त करते हुए महाकवि ने कहा है, कि श्रेष्ठ शिक्षक वही है, जिसकी अपनी विषय में गहरी पैठ हो। उसे अपने विषय पर तो पूर्ण अधिकार होना ही चाहिए, उसकी अध्यापन क्षमता भी उत्कृष्ट कोटि की होनी चाहिए।

छात्रों और अध्यापक के वीच के सम्बन्ध की चर्चा करते हुए कालिदास ने कहा है कि शिक्षण अवधि में आचार्य छात्रों के लिए अध्यापक भी है और अभिभावक भी। छात्र के सर्वांगीण कल्याण को दृष्टि में रखती हुए वह उसे विद्या प्रदान करता है।

कालिदास की रचनाओं में इस तथ्य के भी पर्याप्त संकेत मिलते हैं, कि शिक्षण संस्थाओं में अनुशासन सम्बन्धी कोई समस्या नहीं थी। इसके विपरीत आश्रमों में अनुशासन का कड़ाई से पालन किये जाने के संकेत हमें मिलते हैं। इसके लिए कोई अपवाद रूप नहीं था। आश्रम के प्रधान का कोई उल्लंघन नहीं कर सकता था फिर चाहे वह कोई राजपुत्र ही क्यों न हो। शिक्षा के क्षेत्र में नीतिविषयक निर्णय लेने का अधिकार आश्रम के कुलपति का होता था। शासन उसमें किसी प्रकार का हस्तक्षेप नहीं करता था।

परीक्षा के सम्बन्ध में कालिदास के अपने स्पष्ट विचार हैं। सही शिक्षा परीक्षित होने पर उसी प्रकार सही उतरती है जिस प्रकार अग्नि में डाला हुआ "सोना"। यदि छात्र को सही मार्गदर्शन मिला है और यदि उसने

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अपने आचार्य के बतलाये मार्ग पर चलते हुए शिक्षा ग्रहण की है,, तो कोई कारण नहीं कि छात्र परीक्षा में सफल न हो। आवश्यकता यह है कि छात्र को अपने आचार्य की योग्यता पर पूर्ण विश्वास होना चाहिए और अपने उपर आत्म विश्वास। फिर तो सफलछात्र कहीं भी जाकर अपनी योग्यता के आधार पर अपना स्थान बना सकता है।

कालिदास ने योग्यता का मापदण्ड गुरु से प्राप्त ज्ञान को माना है, न कि कोरे उपाधि पत्रक को। उस युग में छात्रों के वीच स्पर्धा ज्ञान प्राप्ति के लिए होती थी, उपाधि प्राप्ति के लिए नहीं। यही कारण है कि कोई भी छात्र अपनी उपाधि लिए नियुक्ति के हेतु यत्रतत्र भटक्ता हुआ कालिदास की कृतियों में नहीं मिलता।

महाकवि ने अपनी कृतियों में शिक्षा सम्बन्धी कतिपय ज्वलन्त प्रश्नो को उठाया है और उनका समाधान भी अपने ढंग से रखा है। महाकवि एक महान् दूरद्रष्टा थे। उनके विचारों की आज भी प्रासंगिकता है।

प्रस्तुत शोध-पत्र में इसी तथ्य को रेखांकित करने का प्रयास किया गया है।

III.B. 77

"KUMARVIJAYAM OF PANDIT GHANAŚYAM."

Mrs. Anireddy Shashirekha, HYDERABAD,

Kumarvijayam is a Sanskrit drama written by Pandit Ghanasyam, a court poet of Tanjore in the 18th Century. This scholar of Mahārāstra was the author of more than hundred works. He was an able minister of king Tukkoji of Bhonsla dynasty of Tanjore and was well known by various epithets such as '*Mahārāstraika Cuḍāmani, Kavīnāṁ Kavih, Sarvajna Kavi, Kavi Kanṭhīrava,* Caundāji, Āryaka, Vaśyavācas, *Kośāvali Vallabha* and *Āshu-Kavi.* This gifted author covered up almost all branches of literary works viz ; prose, poetry, drama, grammar, rhetoric, commentaries on Sanskrit dramas, and furnished a good deal of information about his life and works. He wrote his works in Sanskrit, Prakrit, Marathi and other dialects.

Kumaravijayam :— The original story is taken from *Skanda Purāṇa.* There are five acts in this drama. The story deals with the victory of Kumara, the Son of Lord Śiva and goddess Pārvati, over demon Tāraka.

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The drama starts with the narration of the death of Satī (*Dākshāyanī*) in *Daksha Yajña*. Lord Śiva becomes furious and creates great terror. Satī takes birth as Pārvatī, the daughter of Lord Himavān. By the order of her father she serves a *Sanyāsin* who was meditating in a *Bilva-vana*.

In the next act the poet describes the grand celebration of Pārvatī's '*Sīmantotsava*' and he cleverly introduces a *Garbhanāṭaka* in which her marriage with Lord Śiva being enacted by trees and creepers is shown.

The last act i.e ; the fifth deals with the entry of the śage, Nārada who announces Lord Kumāra's birth and his victory over demon Tāraka in the war.

On the whole this drama *Kumaravijayam* is interesting. Pandit Ghanasyam's descriptive power is realistic. He says that he wrote this drama to please all people and in the end he prays as follows !'

"*Vidvansopi Bhavantu Guṇagrāhiṇaḥ*"

III.B. 78

ŚIṢYAHITAIṢIṆĪ

A Jaina Commentary on Meghadūta

Satya Vrat, GANGANAGAR

The recent editor of the Śiṣyahitaiṣiṇī of Lakṣmīnivāsa (15th Century A.D.), though a welcome addition to the mass of commentaries or Kālidāsa's Meghadūta, amounts, in all essentials to be a careless gloss thereon. Far from meeting the requirements of the young beginners, for whom it is primarily *intended*, it projects the commentator in a very poor shade. Lakṣmīnivāsa seems to have been a semi-literate person, who undeservedly endeavoured to masquerade as a scholiast. The commentary bespeaks, in full measure, the author's lack of critical acumen, penetrating discernment, poor judgement and garbled understanding of the text, which coupled together have been his undoing in dealing with a poem that presupposes sound equipment on the part of any commentator to unravel its beauties and explain and examine the validity of a host of pregnant phrases, and variant forms that beset the poem on account of its wide curreney, over the years. The way Lakṣmīnivāsa has rendered some of the non-controversial clauses also in the poem, would cast a slur on a commentator worth his name. The present paper serves to expose, through a multi-focal evaluation, the

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Commentator's, incompetence to resolve the text of a poem that after all is one of the greatest master-pieces of literature.

III.B. 79

सुन्दरेश्वर-कवेः सतीविलसितम्

कृपाराम त्रिपाठी, बलरामपुर

सुन्दरेश्वर कविना प्रणीतं सतीविलसितमेकं खण्डकाव्यमस्ति। वियोगिनी छन्दोबद्धेऽस्मिन् काव्ये त्र्यधिकशतं छन्दांसि सन्ति। अस्मिन्नेकस्मिन् रमणीयार्थस्य प्रतिपादनंकृतमस्ति। स्वां प्रियामूज्झित्वाधनोपार्जनार्थं प्रवासमङ्गीकुर्वतः प्रियस्य विवशतामाकलय्य प्रस्थानोद्यतं प्रियं प्रति प्रियायाः स्वभावोक्तिस्तत्रश्च परस्परालापो विरहव्यथावर्णनं भावनाकर्तव्ययोर्मध्ये संघर्षश्चेति सर्वं नितरां हृदयावर्जकं वर्तते।

सामान्य जनजीवनस्यैवंप्रकारकं काव्यवस्तुतयोपादानं कवेरौदार्यमेकात्म दर्शनञ्च व्यनक्ति। नवीनानां मौलिकरचनानां कृते चेदं काव्यं प्रेरणास्रोतः अस्ति। अत एतस्य गीतकाव्यकुसुमस्यास्मिन् शोधपत्रे समीक्षणं प्रस्तूयते।

III.B. 80

वैयाकरणविद्वान् रामशरणशास्त्री तदीया कौमुदीकथा कल्लोलिनी

चन्द्रभानु त्रिपाठी, इलाहाबाद

अनादिनिधनाक्षर ब्रह्मोपासकस्य विद्याचणस्य कश्यपगोत्रजस्य रामशरणशास्त्रिणो जन्म उत्तरप्रदेशराज्यत्य बांदाजनपदान्तर्गते यमुनातटवर्तिनि मरका ग्रामे ३० दिसम्बर १९०८ खीष्टाब्दे अभवत्। अस्याग्रजो श्रीमुक्तादत्तोऽपि संस्कृतभाषापारङ्गत आसीत्। अयं पूर्वं प्रथमगुरोरग्रजस्य समीपे ऽध्ययनं कृत्वा तदनन्तरम् जौनपुरजनपदान्ताति उकनी संस्कृतविद्यालये श्रीयुतजयदेव शर्मणो ऽन्तेवासित्वं प्राप्य व्याकरण-न्याय-वेदान्तानामाकरग्रन्थेषु वैदुष्यमलभयत। उभयोरपि गुरुवरयोः सादरं स्मरणम् अनेन कृतम्—

नन्नमेह भ्रात्रे ममाद्यगुरवे श्रीमुक्तादत्तगुरवेस्तात्। (कौमुदी कथा० 350)
नन्नमेह पाणिनये गुरवे श्रीजयदेवमणये चापि। („ „ 193)

अनेन वंगराजकीय काव्यतीर्थपरीक्षा, पञ्चनददेशीया शास्त्री परीक्षा चोभे ससम्मानम् उत्तीर्णे। तदनन्तरं ब्रह्मसूत्रप्रमुखभाष्यपञ्चकसमीक्षणाख्यं

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शोध-प्रबन्धं प्रास्तौत्। आगरा नगरे तथा मुरादाबाद नगरे च परास्नातक-महाविद्यालये संस्कृतविभागाध्यक्षपदं समलङ्कृत्यायं शिष्योपशिष्यपरम्पराम् विस्तीर्यानेकानि ग्रन्थरत्नानि निर्माय च वाग्देव्याश्चरणयोः सेवामकुरुत। 4 दिसम्बर 1977 खीष्टाब्दे ऽयं शब्दब्रह्मणः सायुज्यमलभत। अस्य प्रकाशित-ग्रन्थेषु व्याकरणोदाहरणबहुलो गद्यसाहित्यग्रन्थः कौमुदीकथाकल्लोलिनी परमप्रसिद्धः। तस्य समीक्षणमत्र क्रियते।

व्याकरणाध्ययने काठिन्यमनुभवतश्छात्रान् काव्यद्वारा तत्र प्रवर्त्तयितुम् अनेकैः सूरिभिः प्रयतितम्। तेषु रावणवधकाव्यकारो भट्टिः मूर्धानमधि-रोहति। इदं काव्यं प्रायः अष्टाध्यायीसरणिमनुरुद्ध्य कृतम्। तत्र तिङन्त-पदानामेव बाहुल्यमस्ति। सम्प्रति अध्ययनाध्यापनपरम्परायां सिद्धान्त-कौमुद्याः प्रचारो जातः। अतः कौमुदीपद्धत्या व्याकरणस्य ज्ञानाय अस्य कौमुदीकथाकल्लोलिनीनाम्नो गद्यकाव्यस्य रचना शास्त्रिवर्येण कृता। अस्मिन् ग्रन्थे वृहत्कथायाः नरवाहनदत्ताभिषेकावधि कथांशो यथास्थानं संक्षिप्य परिवर्ध्य चाश्रितः। ग्रन्थस्यास्य रचना पञ्चभिर्वर्षैः जातेति ग्रन्थसमाप्तौ तदीयेन लेखेन ज्ञायते

नरवाहनदत्तस्य साभिषेकावधिर्मया।
कौमुदुग्रत्सवमालम्ब्य समाभिः पञ्चभिः कृता॥

अस्य ग्रन्थस्य कल्लोलाख्येष्वेकादशाध्यायेषु प्रथमे पञ्च कल्लोलाः पूर्वार्ध-भागस्यावशिष्टाः। षट्कल्लोला उत्तरार्धभागस्येति समस्तग्रन्थः कौमुदीवत् द्विधा विभक्तोऽस्ति। पूर्वार्धे प्रथमकल्लोले पञ्चसन्धीनाम, द्वितीये कार-काणाम् तृतीये समासस्य स्त्रीप्रत्ययानाञ्च, चतुर्थेऽवशिष्टसमासस्य तद्धि-तानाञ्चाय पञ्चमेऽवशिष्टतद्धितप्रत्ययानामुदाहरणानि विशेषरूपेणोल्लिखितानि। पश्चार्धे षट्सुकल्लोलेषु क्रमशः भ्वादिनवगणी, णिजादिप्रक्रियाः, कण्ड्वादि-प्रत्ययाः, पद-वाच्य लकारार्थः, प्रकीर्णकप्रत्याः तथा कृत्प्रत्ययाः इत्येतदन्तानि पदानि विशेषेणोदाहृतानि सन्ति। एवं कथानकानामालम्बनेनोणादिरहितायां कौमुदीप्रकरणसूत्राणामुदाहरणानि प्रदर्शितानि सन्ति।

अन्वर्थनामिका कौमुदीकथाकल्लोलिनी मधुरपेयजला सुखस्पर्शकल्लोला कल्लोलिनीव पाठकान् प्रसादयन्ती सती विद्यते। एवं शब्दशास्त्रजिज्ञासूना-मावाहनायास्याः कल्लोलिन्या अवताराय राजर्षिं भगीरथमिवेमं तपस्विनं

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महापण्डितं मन्ये। दीपतुल्योऽयं प्रबन्धः स्वकरप्रकाशेन सर्वथा समर्थोऽस्ति। व्याकरणशिक्षाप्रदस्य काव्यस्यास्य सूक्तात्मकं समीक्षणम् कुर्वे।

III B. 81

THE STYLISTIC STUDY OF A VERSE OF BHAVABHŪTI.

Bhushan Kumar Upadhyay.

Poetry is the best order of the best words. Therefore, the slightest change in its set up erodes the accuracy of the sense. This state is known as '*Śabda-pāka*' and this *Śabda-pāka* determines the success of the style.

On the basis of the style we may appreciate a literary piece because a literary piece is nothing but a composition of words and this composition forms the core of the style. This method of criticism is known as stylistics. The stylistic evaluation consists of the linguistic, numerical and aesthetic analysis of sound, letters, words, sentences etc.

I have taken up as a model the following verse of Bhavabhūti for stylistic evaluation :—

"*Re hasta' daksiṅa mrtasya śiśordvijasya | jivātave visṛja śūdra-munau krpāṅam. | Rāmasya bāhurasi nirvaragarbhakhinna | Sitā-vivāsanapatoh karuñā kutas te*"

The word '*Re*' implies a sense of rebuke. The adjective '*daksiṅa*' means four fold—right, swift, skilled and merciless. The word '*hasta*' has a fine contextual meaning as clear from the derivation by Yāska 'Haste hanteh'. The word '*visṛja* expressing the strong hesitations of *Rama* '*Krpāṅa*' consists of two words '*kripā* and '*na*' or no mercy. Similarly the pairs like '*Mrtasya Śiśoh*' "*Śūdramunau Krpaṅam* have also a fine hidden beauty. The above attempt is tentative on my part and as I hope will be furthered by the scholars.

III B. 82

KALAHA—KĀVYA IN CLASSICAL SANSKRIT LITERATURE—A STUDY OF RARE AND UNPUBLISHED MANUSCRIPTS,

Siddharth Yeshwant Wakankar, BARODA.

In this paper, an attempt is made for the first time to compile the unnoticed manuscripts of the *kāvyas* termed by the writer as "*Kalaha-kāvya*", since they describe the quarrels between the goddesses,

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Lakṣmī, Sarasvatī, Pārvatī; Precious stones/metals like Gold and Pearl and between *Jñāna* and *Kriyā*.

There are in all nine such works that have been collected so far by me. The earliest amongst them is dated V. S, 1440 and the latest being dated 1899-1900 A.D.

The fact that these are still not much known and not discussed in any books on History of Skt. Lit, speaks for itself and requires to be stressed. This neglected chapter of Sanskrit Poetry will be found worth studying and incorporating in the books on the History of Skt. Lit. This will definitely enhance the utility of such books.

III.C. 1

मराठी साहित्य के द्वारा संस्कृत साहित्य की वृद्धि

कमल अभ्यंकर

संस्कृत भाषा भारतवर्ष की प्राचीनतम भाषा है। इस का साहित्यभांडार वैविध्यपूर्ण और अति संपन्न हे। इस बीसवी सदीमें भी संस्कृतमें नित्य-नूतन निर्मिति हो रही है। जैसे जैसे दूसरे देशो से, दूसरे भाषाओं से संबंध वढता जाता है, वैसे वैसे भाषान्तरित-रूपान्तरित साहित्यद्वारा संस्कृत साहित्य की वृद्धि हो रही है। मराठी साहित्यद्वारा संस्कृत साहित्य की वृद्धि किस प्रकार और कहाँ तक हई है, इस का परामर्श करना ही इस छोटे से निबन्ध का उद्दिष्ट है।

वैसे तो मराठी से संस्कृतमें भाषान्तरित या रूपान्तरित गद्य और पद्य ग्रंथ प्रकाशित, अप्रकाशित तथा खंडित हस्तलिखितों के रूपमें अगणित हें, लेकिन जो प्रकाशित और अप्रकाशित साहित्य मुझे उपलब्ध या ज्ञात हुआ, उसी के आधार पर यह निबन्ध लिखा हुआ है। हर एक पुस्तक मराठी कौनसे लेखक के किस पुस्तक का भाषान्तर या रूपान्तर है, प्रकाशक और सन कौनसा है, पुस्तक का विषय क्या है, भाषान्तरकर्ता की भूमिका या प्रयोजन कौनसा है, भाषान्तर के कुछ विशेष और उस से होने वाले लाभ–इतने विषयों की जानकारी देना, यह मर्यादित उद्दिष्ट है। विवेचनपद्धति निम्ननिर्दिष्ट प्रकार है—

(१) प्रकाशित उपलब्ध साहित्य—

(अ) गद्य—

(i) गीताप्रवचनानि।

(ii) बलिदानम्।

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(ब) पद्य—

(i) आग्निजा ।

(ii) जयमङ्गल ।

(iii) ज्ञानेश्वरी अध्याय ६ ।

(iv) श्रीज्ञानेश्वरहरिपाठः ।

(v) केकावलिः ।

(vi) कमला ।

(vii) बिभूतीनामष्ट स्तोंत्राणि ।

और अन्य काव्यों के निर्देश ।

(क) गद्यपद्यमय—नाटकादि

(i) संगति—सौभगम् ।

(ii) संगति—मानापमानम् ।

(iii) संगति—संशयकल्लोलम् ।

(iv) नाटिकाद्वयम—(1) तदात्मानं सृजाम्यहम् (2) सम्मानकर्णिकम् ।

(२) अप्रकाशित उपलब्ध और ज्ञात साहित्य—

अनेक गद्य, पद्य और गद्यपद्यमय साहित्य के निर्देश ।

इस प्रकार प्रकाशित और अप्रकाशित रूपमें मराठी से संस्कृतमें अनूदित विपुल साहित्य निर्माण हुआ है । इस से संस्कृत साहित्यभांडार और संस्कृत भाषा अधिक संपन्न रहे है । इस से मराठी भाषा का उत्तमोत्तम साहित्य और विचार अन्यभाषी लोगों को ज्ञात होंगे ।

III.C. 2

माघ-काव्य में नीति

सुदेश आहुजा

संस्कृतवाङ्मय में माघ की एक ही रचना प्राप्त होती है जो माघकाव्य अथवा शिशुपालवध के नाम से प्रसिद्ध है । माघ-काव्य में कवि का कलानैपुण्य ही नहीं झलकता बरन नीति विषयक विशद विवेचन भी प्राप्त होता है ।

संस्कृत में नीतिशब्द को व्यापक अर्थों में ग्रहण किया गया हैं । वैदिक साहित्य में नीति के लिए 'ऋत' (शाश्वत नियम व्यवस्था) का प्रयोग किया गया है परंतु नीतिग्रन्थों कामन्दकनीतिसार, शुक्रनीतिसार आदि में नीति से अभिप्राय राजनीति से है । नीति को पुरुषार्थचतुष्टय का मूलकारण बताते हुए मोक्षप्रदा के रूप में उल्लेख है ।

माघ-काव्य में राजनीति सम्बंधी विचारों का परिपाक दृष्टिगोचर होता है । माघ राजनीति के उपदेष्टा मात्र नहीं है वरन व्यवहार नय पर बल उसकी अपनी

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बिशेषता है। वह राजा के लिए तेज व क्षमा को ही उचित नहीं मानता और न ही भारवि के समान भेदनीति को ही उत्तम मानता है। शत्रु के विनाश के लिए वह दण्ड पर भी बल देता है। राजनीति के प्रकाण्ड पण्डित अपने पूर्ववर्ती भारवि का अनुकर्ता होते हुए भी माघ की अपनी मौलिकता है। उपाय चतुष्टय, मित्र-शत्रु सम्बंध, समयज्ञ राजा के लिए आवश्यक गुणों का यत्र-तत्र उल्लेख माघ-काव्य में मिलता है।

माघ-काव्य में स्थान-स्थान पर प्राप्त व्यवहार नय से सम्बंधित सूक्तियाँ माघ के नीति विषयक विचारों का ही समर्थन करती है। निष्कर्षरूप में माघ-काव्य नीति का प्रमुख ग्रन्थ तथा माघ नीति के प्रणेता कवि है।

III.C. 3

किरातर्जुनीयम् में प्रकृति-वर्णन

अञ्जन वाला, शिमला

काव्यशास्त्रके अनुसार प्रकृति-वर्णन महाकाव्य का एक आवश्यक अङ्ग है। इसके वर्णण द्वारा कवि कथानक को विस्तृत कर अपने वर्णन-वैभव और पाण्डित्य को प्रदर्शित कर सकता है। प्रकृति-वर्णन द्वारा विभिन्न प्रकार के आदर्शो एवं उपदेशों को प्रस्तुत किया जा सकता है। इन्हीं विशेषताओं के कारण संस्कृत के समस्त कवियों को प्रकृति के प्रति अनुराग है। यद्यपि वाल्मीकि और कालिदास का प्रकृति के प्रति जो सहज आकर्षण था वह परवर्ती कवियों में हमें दृष्टिगोचर नहीं होता है तथापि परबर्ती कवियों ने प्रकृति का चित्रण अवश्य किया हें, वह चाहे कुछ न्यूनरूप से ही क्योंन हो। परवर्ती कबियों ने प्रकृति के आलम्बन रूप को न लेकर उसके उद्दीपन रूप को अधिक उभारा है। प्रकृति चित्रण की दृष्टि से भारवि को हम इन दोनो के बीच का कवि मान सकते हें। इनमें कहीं तो कालिदास जैसा प्रकृति का स्वाभाविक रूप दृष्टिगोचर होता है ती कहीं पर परवर्ती कवियों सदृश प्रकृति का उद्दीपन तथा अप्रस्तुत-विधान वाला रूप दृष्टिगोचर होता है।

'किरातार्जुनीयम्' में भारविने यद्यपि प्रकृति का अतीव मनोहारी चित्रण प्रस्तुत किया है, तथापि उनके प्रकृति चित्रणमें कालिदास-सदृश संवेदनशीलता एवं एकाग्रता का समावेशन ही हो पाया है। फिरभी कविने अपनी प्रतिभा एवं उदात्त कल्पना द्वारा प्रकृति के आलम्बन और उद्दीपन-दोनो रूपों का अत्यन्त सूक्ष्म एवं साङ्गोपाङ्ग रूप से सजीव चित्रण किया है। भारवि ने संस्कृत-साहित्य में प्रकृति-चित्रण द्वारा प्रथममवार अलङ्कृत शैली का समावेश किया है। प्राकृतिक-सौन्दर्य के चित्रण द्वारा ही कबि की 'आतपत्र भारवि' के रूप में प्रसिद्धि हुई है। 'किरातर्जुनीय' के तृतीय तथा चतुर्थ सर्ग में प्रकृति का आलम्बन रूप में चित्रण हुआ है। सप्तम सर्ग से दशम सर्ग तक प्रकृति का उद्दीपन रूप में चित्रण हुआ है। अप्सराविहार में सूर्यास्त वर्णन, रात्रिवर्णन एवं प्रभात-वर्णन उद्दीपन भाव के अन्तर्गत आते हैं।

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यद्यपि भारवि का प्रकृति-चित्रण अत्यन्त आकर्षक है तथापि कहीं-कहीं वर्णन अनावश्यक रूप से दीर्घ हो गोए हैं। जिसके कारण कथावस्तु के स्वाभाविक प्रवाह में अवरोध उत्पन्न हो गया है एवं सरसता में भी न्यूनता आ गई है। कविने अलङ्कृत शैली की उद्भावना द्वारा प्रकृति-चित्रण में अपनी मौलिकता प्रदर्शित की है और अपनी दुरूह कल्पनाओं द्वारा प्रकृति के आकर्षक रूप का चित्रण किया है। इस प्रकार भारवि ने 'किरातार्जुनीयम्' में निःसन्देह रूप से प्रकृति का अत्यन्त आकर्षक और विशद चित्रण प्रस्तुत किया है।

III.C. 4

THE CIVILIZATION AND CULTURE THAT VĀLMIKI HAS SPOKEN OF

G. Appa Rao, MADRAS

Let us, at the outset, discuss the terms civilization and culture, and then see what kind of civilization and culture the great sage and poet Vālmīki has given to the world by means of his Kāvya '*Rāmāyaṇa*'.

Civilization is the growth and development of man's mind, and culture is its perfection. Primitive man lived, like an animal, on the branches of trees, in the hollows of tree-trunks and in caves. His food, habits and his way of life were like those of animals. As time passed, he developed his powers of reasoning. He left the branches, the hollows of trees and the caves. There came changes in his food, habits and in his manner of living. He gave up eating raw meal. A sense of shame and modesty arose in him. He began to cover his body. He built homes for shelter and invented tools and learn to cultivate crops. He created organised society and learn to live together with others. He developed gradually and underwent changes. And, today, after thousand of years, he has become a highly intelligent and rational being, completely different from animals. Civilization is the acquisition and development by man of the faculty of reasoning and discrimination and his becoming more and more different from animals. Civilization does not consist merely of living in large cities, wearing fine cloths and enjoying all the comforts that modern science has bestowed upon man. Comforts, cleanliness and good clothes are no doubt necessary for man's happiness. Yet all these are the symbols of man's mental development. But more important than these is his humanity. Man's progress is reflected in his love and compassion, in his conduct and discipline and in the

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exercise of his reason. These qualities are the pillars on which the structure of a happy human society can be raised.

Man is a social being. He is always under the influence of the good and bad in society. He should therefore strive for the progress of the society. Defining civilization, C.E.M. Joad had said that a good society is an essential characteristic of a good civilization. Shedding the attitude of "Do not touch me my black crow", man should live a life actuated by the ideal of morality and responsibility. THIS IS TRUE CIVILIZATION.

Let us now look at the term 'culture'. Culture is that which purges society of its filth and purifies it. It rids the atmosphere of its foul smell and fills it with fragrance. It inculcates and builds up goodness and noblity in man. A cultured person is an integrated person, compassionate, tolerant and pure in heart.

In Vālmīki's Rāmāyaṇa we see a reflection of the culture and civilization of Rāma's times. The Aryan Kings had not yet attained political power over the people of the South. But the greatness and influence of the Riṣis has spread to very nook and corner of the country. The 'Ikṣvaku' rulers ruled over the Kośala kingdom with Ayodhyā as their capital. In the Northwest were the 'Gāndhāra' and 'Kekaya' kingdoms and in the west 'videha', 'Mithilā 'Aṅga' kingdoms. In the South only the area of Dandaka forest seems to have come under the control of the Aryan kings.

III.C. 5

मुद्राराक्षस में राजनीति-तत्त्व

अर्चना, वनस्थली

राजनीति-शास्त्र का प्राचीनतम एवं स्तम्भभूत ग्रन्थ है—'कौटिलीय अर्थशास्त्र'। इसके प्रणेता चाणक्य, विशाखदत्त की नाट्याकृति मुद्राराक्षस में मुख्य पात्र के रूप में सामने आते हैं। अतः उनके व्यक्तित्व के प्रभाव से 'मुद्राराक्षस' राजनीतिक व्यापार से ओत-प्रोत नाट्यरचना है। विशाखदन्त ने चाणक्य की सम्पूर्ण भूमिका की योजना इसप्रकार की है जिससे दर्शक उनके राजनीतिज्ञ-रूप से परिचित होकर चाणक्य के व्यक्तित्व के इस प्रभावशाली पक्ष के साथ सहज ही तादात्म्य कर सकें।

'मुद्राराक्षस' में जहाँ-जहां कौटिलीय अर्थशास्त्र का प्रतिबिम्ब दृष्टिगोचर होता है, उन-उन स्थलों को संकेतित-विवेचित करने का प्रयत्न प्रस्तुत शोध-पत्र में किया गया है।

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III.C. 6

कालिकापुराणम्—एक साहित्यिक दृष्टिकोण

राघवेन्द्रनारायण आर्य, कहलगाँव

उपपुराणों में प्रसिद्ध 'कालिकापुराणम्' के अध्ययन के अनेक पहलुओं में साहित्यिक दृष्टिकोण बड़ा महत्त्वपूर्ण है। यद्यपि यहाँ काव्यशास्त्रीय तत्त्व सायास उपनिवद्ध नही ; तभी तो सहजरूप में उभड़ता हुआ साहित्यिक सौन्दर्य विशिष्ट महत्त्व का विषय बनजाता है। यही कारण है कि यहाँ अलंकार रस, रीति, गुण, ध्वनि, छन्द की दृष्टि से 'कालिकापुराणम्' का निजी वैशिष्ट्य है। समासों के वहुल प्रयोग का अभाव है, वैदर्भी रीति का समावेश है, अलंकारों मै अनुप्रास का प्रयोग सर्वाधिक है, रसों में प्रमुख रसों का वाहुल्य है, छन्दों मे सर्व सुलभ अनुष्टुप् छन्द के अतिरिक्त प्रसिद्ध छन्द दर्शणीय है। इनके अतिरिक्त सर्वाधिक आकर्षक वस्तु है इसका प्रकृति चित्रण—पर्वतराज हिमालय, प्रसिद्ध सरोवर शिप्रा, ऋतुराज वसंत, ऋतुसम्राज्ञी वर्षा, भारत पूर्वीय क्षेत्र कामरूप, प्राग्जोतिषपुर आदि नगर के वर्णन पठन योग्य हैं। साहित्य के विविध ग्रन्थरत्नों यथा ऋग्वेद, उपनिषद्, कुमारसम्भव, शिशुपालवध, देवीपुराण, नारदीयपाञ्चरात्र, विष्णुधर्मोत्तर आदि का यह निर्देशक ग्रन्थ है।

संक्षेप में, उपपुराण होनेपरभी साहित्यिक आलवाल में धार्मिकता से किंचित, परिवर्धित एवं प्रस्फुटित 'कालिकापुराणम्' अपने महत्त्व के लिए अष्टादश महापुराणों की पंक्ति का भो अपेक्षी रहा है ; तभी तो हेमाद्रि द्वारा मूलभागवतपुराण रूप मै भी कथित है—

"यदिदं कालिकाख्यं तन्मूलं भागवतं स्मृतम् ।।"

III.C. 7

THE UTTARAKĀṆḌĀ OF THE RĀMĀYAṆA OF VĀLMĪKI-GENUINE OR SPURIOUS ?

Bibekananda Bandyopadhyaya, CALCUTTA

The Uttarakāṇḍa of the Rāmāyaṇa has become a subject of controversy since the Western scholars took up serious studies in the Epics. In this paper an attempt has been made to revalute the position. The title Rāmāyaṇa, the life history of Rāma, cannot be complete without the account of Rāma's reign. The concept of Rāmarājya, so well-known all over India since the epic period, demands an account of his rule in detail. The first six kāṇḍas of the Rāmāyaṇa do not answer this primary requirment. The Rāmkathā in the Mahābhārata need not refer to his reign as it has been added to console Yudhiṣthira after Draupadi's abduction by Jayadratha. But the Mahābhārata has several times eulogised the benign rule of

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Rāma in different contexts. The present Mahābhārata refers to Vālmīki, his epic, and the Rāmāyaṇa characters and quotes a good number of verses from the Rāmāyaṇa showing that the earliest Rāma account of Vālmīki was known to the author or redactor of the Mahābhārata. The Pali accounts of Rāma's life are but a distant echo of the original Rāmāyaṇa with amendments suited to the needs of a Protestant society.

That the later Rāma account in the Purāṇic and literary work, distinctly mentions incidents covered by the Uttarakāṇḍa, is an additional evidence to prove the genuineness of the Uttarkāṇḍa. The arguments that the style of the Uttarkāṇḍa differs from that of the other Kāṇḍas, and that Rāma has been indentified with the supreme Lord in the Uttarakāṇḍa do not carry conviction as the style differs according to the nature of the subject-matter. Rāma is identified with Lord Viṣṇu even in the so-called genuine Kāṇḍas of the Rāmāyaṇa.

III.C. 8

FOLK-ELEMENTS IN THE BHAGAVAD-GĪTĀ

Dhirendranath Bandhyopadhyaya, CALCUTTA

The Bhagavad-gītā (or Bhagavad-gītopaniṣad or simply Gītā i.e. sung or uttered by Bhagavān, the Supreme Being), one of the most sacred religious books of Hinduism as well as a philosophical treatise giving a synthesis of the traditional Upaniṣadic philosophy with Vedic religion, holds an unique position in the whole range of religious literature of the world by representing the metaphysical and ethical dogmas and also the religious sentiments of ancient India. It is annotated by the topmost authorities on the relevant subject according to their religious faiths and philosophical doctrines, imitated by a good number of poets and scholars, moralised by religious-minded saints and seers, edited and translated by innumerable hands into many languages.

Whether it is a later Upaniṣad text or a part of the Mahābhārata it has been treated independently at least from the time of Śaṃkara and traditionally accepted by God-fearing people as 'the gospel delivered by God Himself' or 'the holy revelation from the Divine Reality' like the Bible, the Koran or the Zend Avesta. But any such work has to be taken as purely a product of human intellect and, therefore, limited by the socio-cultural barrier and fundamental spirit of the age in which it was produced. The historical background of the Gītā-

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episode, the human and divine personality of its preacher, the devotional spirit and poetic sentiment make it a work of immense value and diverse interests.

The Gītā recognises the Vedic theology in principle without accepting its idealism, quotes several passages from some older Upaniṣads and favourably deals with many of the popular themes of Vedic religion and Upaniṣadic philosophy. It is, therefore, purely a product of the same intellectual environment.

Here in the present paper I have tried to sort out the popular and common ideas and the folk-elements as mixed in the traditional dogmas. My treatment is purely objective and, therefore, I have tried to find out the meanings of different terms from the conception the author probably had originally in his mind and also from the views of the commentators. The terms and topics to be discussed here are for example :

Brahman, Atman, svarga, naraka, devaloka, Deva-Gandharva-Yaksa-, Rākṣasa, Yajña, Pāpa and Puṇya, amṛta, Visva-rūpa etc,

III.C. 9

DOES THE KAUṬILIYA ARTHAŚĀSTRA CONTRADICT THE DIRECTIVES OF THE DHARMAŚĀSTRAS ?

Sukla Banerjee. CALCUTTA

III.C. 10

ANCIENT INDIAN FABLES AND MODERN CASE STUDIES

Vidyadhar Bhate, PUNE

Ancient Indian fables is a great treasure of didactic literature. It has a deliberate literary form, hence our approach in studying these fables should not be only from the point of entertainment and drawing conclusions in the form of "moral of the story".

Case studies is a widely utilised form of a teaching method adopted currently especially in management education. It is also adopted as a form in Law and Medicine. But there is more similarity in ancient Indian fables and modern case studies in Personal/Human Relations management.

This paper analyses the content of a few ancient didactic fables and tries to bring about similarities and dissimilarities between the ancient Indian fables and modern case studies in management from the point of view of content and its use as a method in teaching.

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III.C. 11

टीकाकार मल्लिनाथ का आचार्य धर्मसूरि पर प्रभाव

भारत भूषण, जम्मु

संस्कृत काव्यशास्त्र का इतिहास के प्रणेता डा० सुशील कुमार दे ने मल्लिनाथ का काल 14 वीं शती का अन्तिम भाग माना है (पृ. 191) धर्मसूरि का समय लगभग 15 वीं शती का पूर्वार्ध स्वीकार किया है (पृ. 271)।

टीकाकार मल्लिनाथ ने एकावली पर तरल नामक टीका की रचना की है। धर्मसूरि ने स्वकीय रचना साहित्यरत्नाकर में तरल टीका का भरपुर उपयोग किया है। मल्लिनाथ की लगभग सभी व्याख्याएं महाकाव्यों पर ही हैं। तरल हि एक मात्र अलंकार शास्त्रीय ग्रन्थ एकावली पर की गई व्याख्या हैं। एकावली पर इनको तरल जितनी सरल है उतनी ही अनुपलब्ध होने के कारण विद्वानों से अपरिचित भी है। मल्लिनाथ के काल में एकावली का प्रचार लुप्तप्रायः हो गया था। इन्होने सरल तरल की रचना करके एकावली को पुनः प्रसिद्धि के शिखर पर आसीन किया। इस तथ्य को मल्लिनाथ ने तरल के आरम्भिक पद्य में स्पष्ट किया है।

एकावली गुणवतीयमलंक्रियापि
यद्देशसादजनि कोशगृहेषु गुप्ता।
तेनो (ज्ज्व)द्वलेन तरलेन समेत्य धन्यैः
कण्ठेषु चायं हृदयेषु च धार्यतां सा ।। त० 6 ।।

मल्लिनाथ की अन्य व्याख्याओं की भांति तरल इतनी प्रसिद्ध नहीं है। धर्मसूरि ने एकावली तथा तरल का पूर्ण रुपेण मंथन किया था। साहित्यरत्नाकर तथा तरल में यत्र तत्र विषय सादृश्य तथा विवरण साम्य स्पष्ट रुप में प्रतिभासित होता है। कहीं कहीं तरल से पंक्तियों को मूल रूप में उद्धृत किया गया है तो कहीं कहीं कुछ परिवर्तन के साथ ग्रहण किया है।

धर्मसूरि ने तरल से पंक्तियां तो उद्धृत की हैं। परन्तु मल्लिनाथ का साहित्य-रत्नाकर में कहीं भी उल्लेख नहीं किया है।

साहित्यरत्नाकर के प्रथम तरंग में काव्य मीमांसा की उपादेयता तथा उसकी अध्ययन विधि की व्यवस्था का विस्तार से प्रतिपादन किया गया है। काव्य प्रयोजन के समय एकावली से "विश्वोल्लंघनजाङ्घिकीम्" इत्यादि श्लोक तथा तरल में सेतुबन्ध से उद्धृत "परिवर्धते विज्ञानं" आदि पद्य को उद्धृत किया है। इसी प्रसंग से इन्होने "काव्यालापांश्च वर्जयेत्" निषेधस्य मुद्राराक्षसाद्यसत्काव्यविषयत्वात्। आदि को ग्रहण किया है।

मल्लिनाथ ने अपनी टीकाओं में विद्यानाथ के अनेक लक्षणों को तो ग्रहण किया है। किन्तु विद्यानाथ का कहीं भी उन्होने नामोल्लेख नहीं किया है। धर्मसूरि और

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मल्लिनाथ में अंतर है। धर्मसूरि ने लक्षण ग्रन्थ की रचना हेतु अन्यों के लक्षणों को मूलरूप में ग्रहण किया है परन्तु मल्लिनाथ ने केवल टीकाओं में अपने कथन की पुष्टि के लिए लक्षणों को ग्रहण किया है।

III.C. 12

भारतीय नाट्य साहित्य में कर्पूरमञ्जरी का स्थान

वीरेन्द्र कुमार मिश्र, शिमला

भारतीय नाट्यशास्त्रीय आचार्यों ने नाट्य-साहित्य का विभाजन कतिपय सिद्धान्तों के आधार पर किया है। अभिनय, नृत्य, गीत, कथावस्तु पात्र कथोपकथन आदि से संयुक्त रुपक होते हैं। रूपकों के दस भेद होते हैं। जो रूपकों के अन्तर्गत नहीं आते हैं उन्हे उपरूपक की संज्ञा से अभिहित किया जाता है। हेमचन्द्र के अनुसार नाटिका और सट्टक रूपक के अन्तर्गत होते हैं। रामचन्द्र ने नाटिका और प्रकरण को रूपक के अन्तर्गत स्वीकार किया है। नाटक, नाटिका, प्रकरण लगभग एक ही हैं।

राजशेखर ने स्वतः सट्टक को नाटिका के सदृश कहा है। प्राचीन आचार्यों ने नाटिका को उपरूपक और बाद के आचार्यों ने नाटिका को रूपकके अन्तर्गत माना है।

सट्टक क्या हैं ? इस विषय में पारिपार्श्विक कथन प्रस्तुत हैं :—

सों सट्टओ त्ति भणइ दूरं जो नाडिआइं अणुहरइ।
किं उण एत्थ पवेसअ विक्कं भाई ण केवलं घेंति ।।

सट्टक में स्त्रीपात्रों का बाहुल्य होता है। इसी से कथावस्तु का अनुमान लगाया जा सकता है। जहाँ स्त्रियों का समाज होता है वहाँ प्रायः घर, गृहस्थी, विवाहादि को बात चीत होती है। इस प्रकार की इनकी कथावस्तु होती है।

सट्टकों में शृङ्गाररस मुख्य होता है। इनमें भाव, रसो कें वीर, भयानक, वीभत्स आदि रस नहीं होते हैं।

अभिनय, भाषा आदिकी दृष्टि से नाट्यसाहित्य में सट्टक को बड़ी हेय दृष्टि से देखा जाता है। नाटिका सुसंस्कृत समृद्धरूप वाली होती है। त्रोटक, सट्टक इसका छोटा रूप है। सट्टक की कथावस्तु अल्प होती है। जनता के लिए नृत्यप्रधान होता है। वीच वीच में संवाद भी होते हैं।

भाषा के दृष्टिकोण से सट्टक केवल संस्कृत में प्राप्त नहीं होते हैं। राजशेखर के बाद में जो संस्कृत में सट्टक प्राप्त हुए हैं उनमें संस्कृत और प्राकृत मिश्रित है। राजशेखर में यत्रतत्र निर्देशतो संस्कृत में दिये हैं किन्तु सम्पूर्ण भाग प्राकृत भाषा मे है।

राजशेखर से पूर्व सट्टक का उल्लेख प्राप्त नही होता है। राजशेखर के बाद में नौचन्द विरचित रम्भासुन्दरी, रुद्रदास विरचित चन्द्रलेखा, मार्कण्डेय विरचित "विलासवती", विश्वेवर विरचित "शृङ्गारमञ्जरी" वनस्याम द्वारा रचित

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"आनन्दसुन्दरी" और इस के साथ ही दो अन्य सट्टक वैकुण्ठचरित तथा नवग्रह-चरित हैं।

बादकें इन सट्टकों की कथावस्तु कथोपकथन, भाषा आदि का तुलनात्मक-अध्ययन करनेसे स्पष्ट रूप से परिलक्षित होता हैं कि इन सट्टको पर कर्पूरमञ्जरी का स्पष्ट प्रभाव है।

अत: जहा तक कर्पूरमञ्जरी के महत्त्व का प्रश्न है तो वहाँ वादके सभी सट्टको में कर्पूरमञ्जरी का अपना विशिष्ट महत्त्व और विशिष्ट स्थान हें।

III.C. 13

'उल्लाघराघव' नाटकमें प्रयोजित छायानाट्य और छायानाटक

विभूति भूषण भट्ट, आमेदावाद

गुजरातके सोलंकीकालीन गुर्जरेश्वर पुरोहित कवि सोसेश्वर ने 'उल्लाघराघव' नामक नाटक की रचना की है। यह अष्टांकी नाटक रामायण पर आधारित है। उसका चतुर्थ अंकके अंनर्गत कुछ भाग छायानाटकके रूपमें आता है और सप्तम अंकमें 'गर्भाङ्क'के रूप में छायानाट्यकी रचना हुयी है। ये दोनों प्रयोग संस्कृत साहित्यमें विशिष्ट माने गये हें। प्रस्तुत नाटकके ये दोनों प्रयोग किस तरह प्रयुक्त हुअे है यह इस लेखमै दिखलाया गया हैं। संस्कृत साहित्यमें इन दोनों अंकोका कैसे नवीन और विशिष्ट प्रदान है यह मैंने प्रस्तुत किया है। उसके संदर्भमें प्राचीन एवं अर्वाचीन विवेचको मे यें चर्चा की है इसकी विवेचना इन दोनों प्रयोगों की दृष्टिसे की गयी है।

III.C. 14

COMPARISON OF THE DESCRIPTION OF THE PROCESSION-SCENERY BY AŚVAGHOṢA AND KĀLIDĀSA

Sarojini Bhuyan, CUTTACK

The close similarities found in the epics of Aśvaghoṣa and the epics of Kālidāsa have attracted the attention of scholars since long and they are divided in to two distinct groups on this issue. Some scholars maintain that these parallelisms are due to the fact that Kālidāsa imitated Aśvaghoṣa, while others say that it is Aśvaghoṣa who imitated Kālidāsa. Thus they are sharply divided on this issue. It becomes all the more important, when we remember that the settlement of this issue is the deciding factor of the priority and the posteriority of the two poets Aśvaghoṣa and Kālidāsa.

The similarities found in the works of any two poets can broadly be grouped under three heads, (*i*) similarities of situations, (*ii*) Similarities of ideas, and (*iii*) similarities of expressions. Regarding the

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similarities of situations between the epics of Aśvaghoṣa and Kālidāsa we find that both these noted poets have described three or four situations in common. Out of these three or four most prominent similarities of situations between the two poets, I propose in this small paper, to concentrate only on the similarity of description of the procession as given by the two poets.

Prof. Cowell in his learned introduction to the *BC* (*Buddhacarita*) pointed out for the first time the close similarities between the description of the procession scenery as given by the two poets and came to the conclusion that 'Kalidasa's finished picture was suggested by the rough but vigorous outlines in Asvaghosa'.

After Cowell, many scholars of repute have devoted their attention to this problem. K. C. Chattopadyaya, in his book called "The Date of Kalidasa", has thoroughly compared the epics of both these poets. In his learned introduction to his Abhijñānaśākuntalam, S. R. Roy has also dealt with the problem. All these eminent sholars differ from Prof. Cowell and conclude that it is Aśvaghoṣa, who has borrowed from Kālidāsa. Such being the case, it is necessary to consider thoroughly the whole issue. Hence, as suggested above, I have discussed this issue in this paper, only so far as the descriptions of the procession, as given by the two poets are concerned.

Thus having taken into consideration the description as given by both Aśvaghoṣa and Kālidāsa and having discussed the views of Chattopādhyāya and Roy in this connection, the impression that is created in my mind is that Kālidāsa has improved and refined the simple description of Aśvaghoṣa.

III.C. 15

संस्कृत की कतिपय सदुक्तियाँ

सीमा जैन, मजफ्फरपुर

भारतवर्ष की विशिष्टता उसकी नैतिक समृद्धि है। भारतवर्ष प्राचीन काल से हीं नैतिक विचारों के लिए समृद्ध है। यह ऋषि मुनियों का देश रहा तथा वे ऋषि मुनि नैतिक एवं बौद्धिक विचारों की दृष्टि से वहुत ही उन्नत थे। उनकी सदुक्तियाँ हमारे जीवन को आदर्श एवं उन्नत बनाने में सहायक होती है। सत्+उक्ति= सदुक्ति का तात्पर्य स्पष्ट है मनुष्य स्वभाव से हीं सत् से अधिक आकृष्ट होता है। पुनः जब यह ऋषि-प्रोक्त या किसी विद्वान द्वारा कथित होता है तो यह और भी आकर्षक होता है। वेद, पुराण या अन्यत्र की एसी कुछ सदुक्तियों का यहों विवेचन प्रस्तुत है।

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III.C. 16

WOMEN CHARACTERS IN THE MAHĀBHĀRATA

Meera Chakravarty, RAJAJI NAGAR

Looking at the women characters in the Mahābhārata we wonder at times whether the epic represented a transition period in the stereotyped world of values. Whether these women challenged the cultural dominance of the patriarchal society and offered to present an alternative to the same. The women have shown that their oppression in a culturally dominated society is not only explicit but also operates at an unconscious level. But the perception of truth ultimately helped them win over the discrepancies and contradictions in the society.

III.C. 17

KALIDASA'S VIEW ON THE MODE OF PENANCE

Samir Kumar Chakrabarti

Seers are the founders of ancient Indian Culture and naturally presence of seers in Sanskrit works is not unnatural. Although the mode of penance has not been the subject-matter of any poem, there are references of the same in Kālidāsa's works like 'Abhijñasakuntalam', 'Raghuvamsam', 'Kumara-sambhavam' etc.

This paper tries to analyse Kālidāsa's view on the mode of penance in brief with the help of instances available therein.

III.C. 18

URVAŚĪ, THE ETERNAL HEROINE—A STUDY

Maya Chattopadhyay, BURDWAN

Urvaśi is the most beautiful celestial damsel of mythology. The word Urvaśī derived from uru and √āś means widely extending. According to Monier Williams Urvaśī is the name of the Dawn, personified as an Apsaras or heavenly nymph, who once became the wife of Purū-ravas. The story of love between Purūravas and Urvaśī is as old as Vedas. Its earliest mention is found in Ṛgveda (X. 95) and we find this very romanec of Purūravas and Urvaśī narrated with more or less variation in details in several other texts like Śatapatha Brāhmaṇa, Vedārthadīpikā, Harivaṃśa, Viṣnupurāṇa, Bhāgavata, Matsyapurāṇa. We get a bare reference in the Bṛhat-kathā of Guṇāḍhya. Kālidāsa made this love episode immortal in his drama Vikramorvayśīyam.

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The humble aim of this paper is to deal with Urvaśi's origin, her love and her transformation through ages.

III.C. 19

MAṄGALĀCARAṆA IN SOME KĀVYAS : AN INDIAN APPROACH

Shrimanta Chattopadhyaya, BURDWAN

At the very outset of all types of works in the Classical Sanskrit literature the Verse (or verses) is meant for maṅgalācaraṇa i.e. remembering something auspicious in the beginning with a view to driving away all evils posing problems towards the uninterrupted completion. There must be some reasons behind this tradition and it should not be interpreted merely as following the rules propounded by Ālaṁkārikas. Since poetry is considered to be the creation of mind, the said manner should be judged in the background of the ancient Indian mentality. This paper, after analysing the cases as far as practicable, tries to focus some points on the aforesaide direction.

III.C. 20

DVISAṂDHĀNA KĀVYAS IN SANSKRIT LITERATURE

Kshitiswar Dash, BALASORE

So far the history of Sanskrit literature is concerned we find limited kāvyas of Dvisaṃdhāna variety. The term Dvisaṃdhāna seems to be as old as Daṇḍin ; and Bhoja's observations quoted below clearly indicate that Daṇḍin had a Dvisaṃdhāna prabandha to his credit, though it has not come down to us.

Bhoja (middle of the 11th century A.D), while discussing ubhayālaṃkāra, gives the valuable information that Daṇḍin wrote a Dvisaṃdhāna prabandha on the stories of Rmāyana and Bhārata i.e. तुतीयस्य यथा दण्डिनो धनजंयस्य वा द्विसन्धानप्रबन्धौ रामायणमहाभारतार्थावनुबध्नाति ।

This DS(Dvisaṃdhāna) kāvya is otherwise known as śleṣa kāvya. Dhanaṃjaya's DS has attracted the attention of eminent Sanskrit scholars since almost the nine authors of the name Dhanaṃjaya, are well known in Sanskrit Literature. One is the author of the kāvya also called Rāghavapāndaviyaṃ. K. B. Pathaka identified Dhanṃjaya with Srutakīrti. Whereas E.V. Vira Rāghavachārya

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and A. Venkatasabbiah do not agree with the opinion of K.B. Pathak. They opine that Śrutakīrti is also the author of DS kāvya.

The title Dvisandhāna indicates the pattern of composition in which each verse is susceptible to two interpretations. Those poets are ;

Dhanaṃjaya (*750-800 A.D.*) :—His DS or Rāghava-pāṇḍavīyaṃ deals with the tales of Rāma and Pāṇḍavas simultaneously.

Śrutakīrti :—(1100 to 1150 A. D.) :—Śrutakīrti Traividya has written Rāghava Pāṇḍavīyam which is a gatapratyāgata kāvya.

Kavirāja the court poet of Kāmadeva (*=82-1197*)

Kādamba king of Jayantapurī has written a Dvisandhāna kāvya known as Rāghava Pāṇḍavīyaṃ which consists of 13 cantos with 664 verses.

Sandhyākara Nandī (*12th Century*) has written a Dvisandhāna kāvya named as Rāmacarita which deals with the story of Rāma, as well as Rāmapāla.

Vidyāmādhava (*12th Century*) the court poet of Somadeva, the Chalukya king who has written Pārvati Rukmiṇīya kāvya in 9 cantos.

Rāmacandra (*1542 A.D.*) the son of Lakṣmaṇa Bhaṭṭa has written 'Rasikaraṃyana.'

Daibajnyasurya (*16th Century*) has written a kāvya known as Rāmakṛṣṇa viloma kāvya consisting of 38 verses only.

Haradatta Sūri (*16th Century*) : His work is Rāghava Naiaṣdhīyaṃ which deals with the story of Rāma and the story of king Nala simultaneously.

Venkaṭādhvari (*17th Century*) : His work is 'Rāghava-Yādavīyaṃ' treats the stories of Rāmāyaṇa and Bhāgavata together.

Vāsudeva Praharāja (*18th Century*) :—the proud king of Orissa has written a Dvisandhāna kāvya known as Rāghava-Yādavīyaṃ which consists of 10 cantos with 306 verses.

We also find Rāghava-Yādavīyaṃ written by Someśvara, Raghunāthācārya, Śrīnivāsācārya and Vāsudeva.

The more development we find in depicting three stories at a time. The burning example is Rāghava-Yādava-Pāṇḍavīyaṃ of Kavichidāmbar. Pancha Kalyana champū and Sapta Sandhāna kāvya which deal with five and seven stories at a time respectively.

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III.C 21

RAMACHANDRA AND THE PUNISHMENT ON ŚŪRPAṆAKHĀ

P. C. Dash

III.C. 22

THE LOVE LETTER IN KĀLIDĀSA

Krishna Das, BOKARO

III.C. 23

संस्कृत साहित्य पर प्रकृति का प्रभाव

कुमारी लालिमा दासगुप्ता

–'प्र' उपसर्गपूर्वक 'कृ' धातु से 'क्तिन्' (ति) प्रत्यय के योग से निष्पन्न 'प्रकृति' शब्द का अर्थ। वर्तमान निबन्ध में प्रकृति पद से तात्पर्य चिरपरिचित दृश्यमान-पदार्थों से लिया गया है। काव्य युगों से संचित मानव-चेतना का मूर्त रूप है अतः अनुभूति ही काव्य-सृजन का मूल तत्व है। कवि वास्तविक जीवन के तथ्य को लेकर उसे भावजीवन के सत्य में परिणत कर देता हैं, इसी प्रकार काव्य के साथ-साथ कवि भी अमर बन जाता है। इन दोनों को चिरन्तन-महिमा प्रदान करनेवाले—तत्त्वों में प्रकृति अन्यतमा है। भारतीय प्रकृति के रूप-वैचित्र्य ने यहाँ के आदि कवियों अर्थात् ऋषियों को प्रभावित किया वेद—परवर्ती ब्राह्मण, उपनिषद, आरण्यकादि में भी प्रकृति परिव्याप्त है। संस्कृत-काव्य अर्थात् क्लासिकल संस्कृत की परम्परा अति व्यापक हैं। सम्पूर्ण संस्कृत-साहित्य में प्रकृति-वर्णन की प्रचुरता दृष्टिगोचर होती है। प्रकृति को इन काव्यों में आलम्बन, उद्दीपन, अलंकार, प्रतीक आदि रूपों में ग्रहण किया गया है। प्रकृति का मानवीकरण भी संस्कृत-वाङ्मय की विशेषता है।

III.C. 24

NOTES ON A CONTROVERSIAL VERSE ON REMARRIAGE OF WOMEN

Krishna Datta, CALCUTTA

III.C. 25

MARWAR'S CONTRIBUTION TO SANSKRIT LITERATURE

Ram Dutt, BHIWANI

If we go back to trace the history of the Sanskrit literature of Marwar, we remember the name of Bhinmal (Shrimal) one of the

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most important and rich cities of the State. Mahakavi Magha, the author of Shishupala-Vadham, who was a resident of Bhinwal, occupies an important position in the history of Mahakavyas.

A number of scholars contributed to the literature of Marwar in the field of Kavya, Prose, Poetry, Grammar and Prosody.

In the ancient times the most important of them are Acharya Haribhadra Sūri (700-770 A.D.), Udyotana Sūri (778 A.D.) Poet Ramchandra (1306 V.S.) and another Ram Chandra.

In the Mughal Period a collection of many valuable manuscripts were destroyed. The Jains devoted a great attention to their own works and system but even then their contribution in the field of general subjects like poetics, drama, prosody, astrology, āyurveda and grammar is great.

In the patronage of the rulers of Marwar the Sanskrit literature flourished very much. The contributors are Shri Chandu, Maharaja Yasvant Singh 1 (1638-1678 A.D.), Bal Krishna Dixit, Jagajivan Bhatt (both in the times of Maharaja Ajit Singh (1678-1724 A.D.), Shri Nath Purohit etc. Maharaja Vijai Singh (1752-1773 A.D.) was a devotee of the Vallabha Sampradaya. Maharaja Man Singh (1804-1843 A.D.) was himself a great poet. He composed Nathacharitam of the Nathayogi sect. Dr. Ram Prashad Dadhich of Jodhpur has written a thesis of Ph.D. on Maharaja Man Singh which gives an accounts of his 52 writings.

Other important scholars in Sanskrit literature of Marwar are Kavi Shambhudutta, Shesakavi, Pt. Ram Karan Asopa (M.M.) Pt. Nityanand Shastri Dadhich, Takte Sahib, M.M. Visheshwar Reu, R.N. Khumbhare, Govind Narain Asopa, Jai Narain Asopa, Narnarain Asopa, Bhagavati lal, Panna lal Shrimal, Vishveshvara Dwivedi, Hukam Raj, Dr. Narain Dutta Shrimali, Prof. Kalyan Bharti, Vaidya Vishnu Dutt, Kalu Ram and Badrinath Bhatta.

Researchers in all the three Universities of Rajasthan viz. University of Rajasthan, Jaipur, Jodhpur University, Jodhpur and Udaipur University, Udaipur are engaged in search of Sanskrit manuscripts of Marwar. Evidently it can be said that Marwar occupies an important place in the field of Sanskrit literature.

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III.C. 26

प्रयागे विलुप्ता सरस्वती ?

कैलाश नाथ द्विवेदी, अजीतमहा (उ. प्र.)

सामान्यतः सरितां संगमस्थलं संज्ञायते प्रयागाभिधानेन । प्रयाग—सोनप्रयागकर्ण-प्रयागरुद्रप्रयागेषु गंगायमुनासरस्वतीनदीत्रयसंगमः त्रिवेणीति प्रयागं वर्तमानेलाहाबादं वा विख्यातं विश्वस्मिन् । किम् प्रयागे कदापि सरस्वती गंगायमुनयो र्मिलिताऽऽसीत्, सरस्वती प्रयागे किं विलुप्ताऽन्यस्मिन् क्षेत्रे वा ? अस्मिन् शोधपत्रे विचार्यते शोधदृष्ट्या सरस्वतीप्रवाहस्वरूपः विविधसन्दर्भः ।

ऋग्वैदिककाले सरस्वती सप्तधाराभिः (दृषद्वती आपयागुङ्गु राका असुनीता अक्षरा-सिनीवालीति सप्तसहायक-नदीभिः) समं प्रवहन्ती समुद्रं संगच्छते स्म । परवर्तिवैदिकसाहित्ये परवर्तिसरस्वत्याः स्वरूपसम्बन्धिता अनेके सन्दर्भाः प्राप्यन्ते । ताण्ड्यब्राह्मणे अस्याः विनशनस्य जैमिनिब्राह्मणें प्लक्षप्रास्रवणस्य (उन्मज्जनस्य वा) तथ्यं व्यक्तमस्ति । रामायणमहाभारतेऽपि गंगायमुनासंगमवर्णने प्रयागे कुत्रापि सरस्वत्याः उल्लेखो न विद्यते ।

प्रतीयते कालिदासप्रभृतिपरवर्तिकविभिः सरस्वत्याः त्रिवेणीरूपे विद्यमानता कविसमयमाश्रित्य अन्तःसलिला नदीरूपे प्रतिपादिता । यतः भौतिकरूपे प्रयागे सरस्वत्याः विलोपेऽपि सति अन्तःसलिला नदीयं अधिष्ठातृज्ञानदेवीप्रतीकेन परिकल्प्यते ।

III.C. 27

SVĀMĪ VIVEKĀNANDA AND THE SANSKRIT LANGUAGE

Bidyut Baran Ghosh, JHARGRAM

In our life, language is of unique importance. In the absence of language, the most comprehensible medium of expression, mutual exchange of ideas will not be possible.

So Dandin observes :—

"idamandhaṃ tamaḥ kṛtsnaṃ jāyeta bhuvanatrayam
yadi śabdāhvayaṃ jyotirāsaṃsāraṃ na dīpyate."

Among the various languages of India, Sanskrit is the most important. Indian culture and civilization have been embodied in this language. It is, therefore, never to be neglected. Svāmī Vivekananda draws our attention to the invaluable treasure hidden in this language. He bestows the honour of the 'Perfect' language on it. To solve the problem of national-language he gives his verdict in favour of it. According to him the ideal of Sanskrit language is the prose-style as is found in the Mahābhāṣya of Patañjali or in the commentaries of Śabaraswāmī and Śaṅkara.

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Swāmijī is an ardent lover of Sanskrit. His vast knowledge of Sanskrit has deeply influenced his writings which are full of citations from diffetent texts. His proficiency in speaking Sanskrit is well-known. He used to write epistles in Sanskrit.

Svāmijī attaches prime importance to religion. Among the measures for manifestation of this religion, the chief one, according to him, is to learn Sanskrit and to understand the ideas revealed in it.

Another feature of Sanskrit, according to Svāmijī is that the very sound of Sanskrit words gives a prestige and a power to the race and that Sanskrit learning brings 'culture' in the blood. Without this 'culture' there can be no permanence in the raised condition of the masses. The only way, therefore, to raise permanently the conditions of the masses is to acquire 'culture' through the study of Sanskrit. Lastly, Swāmijī expects that India, having the advantage of Sanskrit, will quickly get the better of the rest and rule them. So India should try to fulfil the expectation of the great seer Svāmī Vivekānanda.

III.C. 28

IS IT ESSENTIAL TO RETAIN SANSKRIT FOR NOURISHING THE DECAYING SENSES OF HUMAN VALUES ?

Santinath Ghosh, CALCUTTA

1. To trace out the origin of the senses of human values in ancient literature.
2. To describe the human values as the scholars of the day explain it.
3. Description of different phases of decaying senses of human values at present.
4. How human values are essential for the cause of humanity and the existence of mankind.
5. How Sanskrit Literature describes and emphasises human values.
6. Conclusion.

III.C. 29

रासपंचाध्याय in भागवतपुराण

जगदीश पुरोहित

श्रीकृष्णद्वैपायन व्यास रचित श्रीमद्भागवत पुराण अष्टादश पुराणोमें तिलक

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समान है। इस पुराण का विस्तृत वर्णन शुकदेवजी द्वारा किया गया, और मुख्य श्रोता राजा परीक्षित तथा अन्य मुनिगणो की उपस्थिति मे गंगाघार पर श्रीमद् भागवत की कथा हुए।

श्रीमद् भागवत भगवानका स्वरूप अर्थात् वाङ्मय मूर्ति है। द्वादश स्कंध और १८००० श्लोकोमें भगवान के दिव्यचरित्र का वर्णन हुआ है। दशमस्कंध भगवान का हृदय कहलाता है और रासपंचाध्यायको पंचप्राण कहते है। श्रीधर स्वामी और श्रीवल्लभाचार्यजीने क्रमशः श्रीधरी ओर सुबोधिनी टीका मे रासपंचाध्याय का आध्यात्मिक रहस्य प्रकट किया है। इस दिव्य कथाचरित्र वर्णन प्रस्तुत करने की आकांक्षा है।

हमारे सर्व पुराणोमें मुख्य दशावतार माने जाते है। लेकिन पूर्णावतार भगवान श्रीरामचन्द्रजी ओर भगवान श्रीकृष्णचन्द्र को मानते है। भगवान श्रीरामचन्द्र का चरित्र चन्द्र जैसा शीतल और अनुकरणीय है, लेकिन भगवान् श्री कृष्ण का चरित्र दिव्य और मननीय तथा चिंतनीय है। उसमें रासलीला का चरित्र अतिदिव्य और अद्भुत है। उस चरित्र क्रमशः प्रस्तुत करुंगा।

(1) रासलीला का प्रयोजन।
(2) रासलीला क्या है ?
(3) रासलीला गोपीयो के साथ क्यो ?
(4) रासलीला की प्रवेश योग्यता।
(5) गोपीयां कौन था ?
(6) रासलीला प्रस्तावना।
(7) गोपीयों की व्यथा।
(8) गोपी गीत।
(9) रासलीला का प्रारंभ।
(10) रासलीला में अद्भुत और दिव्यतत्त्व।
(11) रासलीला में प्रेमलक्षणा भक्ति।
(12) रासलीला का आध्यात्मिक रहस्य अर्थात् तत्त्वज्ञान।

उपरोक्त मुद्दाओ कर क्रमशः वर्णन प्रस्तुत करुंगा।

III.C. 30

"ITIHĀSAPURĀṆĀBHYĀṂ VEDĀNSAM UPABṚṄHAYET..."

Asha Goswami, DELHI

The Itihāsa-Purāṇas are the important sources of traditional history of ancient India. The antiquity of this literature goes back to the hoary times, as it is referred to in the Atharva-Veda, Śatapatha Brāhmaṇa, Bṛhadāraṇyaka and Chāndogya Upaniṣads. The Purāṇic

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and the Epic tradition has retained its sacred religious authority by constantly reconsidering and reinterpreting ancient doctrines, legends and myths of the Vedas. It has also sought to discover new symbols that might better reveal the meaning of eternal vedic truths for later generations. Hence go the maxims, 'that the Veda should be well amplified by means of Itihāsa-Purāṇas...and that Itihāsa-Purāṇas constitute the fifth Veda—the Veda of laity'.

The aim of this paper is to elucidate interpretative nature of the Purāṇic literature ; and to prove thereby that the vedic Ākhyānas were remodelled and reshaped in the Purāṇas in accordance with the new ideals, modes and values of the later age even without detaching their original form. Many instances from both the sources i.e. the Vedas and Itihāsa-Purāṇas, are cited to amply testify this view that the Vedas are well preserved in the Itihāsa-Purāṇas, or that the Vedic lore is expanded in the form of Itihāsas and the Purāṇas. In this study, following the usage adopted by Pāṇini and Patañjali, the term Itihāsa-Purāṇa will refer only to the Purāṇic tradition. Here, it may be emphasised that the socalled Purāṇas before they could emerge as a separate class of literature [i.e., of the compiled works], their compilers had to adopt a style of composition which was different from the style of the Vedas. Primarily, this style was aimed at the compilation of those Vedic Ākhyānas which must have contributed to the growth and expansion of the Purāṇas. But, later on, the same style proved the main stay of the Purāṇic composition.

To conclude, that the Itihāsa-Purāṇas are not only ancillary to the Vedic-lore, but this also helps in sorting out the correct interpretations of the Vedas ; that out of the diverse nature of the sacred scriptures, if the Vedas come under the category of Poetic and mystical scriptures, the Purāṇas fall into the category of contemplative and moral [theological] scriptures ; that both these represent two streams of the same tradition formed under different environments, and that amply justified is the traditional belief which holds that the Vedas are established in the Purāṇas which comprise a literature, which is not only at par with the Vedic knowledge, but even higher than that "...Vedārthādadhikam manye Purāṇārtham Varānane/ Vedāḥ pratiṣṭhitāḥ sarve Purāṇe nātra saṁśayaḥ //"

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III.C. 31

वाल्मीकि रामायण और माधवकन्दली आदिकाव्य

नरेन्द्र गुप्त, होजाई

१५ वी एवं १६ वीं शताब्दी में असम में वैष्णव धर्म के प्रचर्तक शंकरदेव के प्रिय शिष्य माधवदेव ने वाल्मीकि रामायण के आधार पर माधवकन्दली रामायण के आदिकाव्य की रचना की। परन्तु उन्होंने कुछ स्वतन्त्र उद्भावनाएँ अपने रामायण में की है जो वाल्मीकि रामायण से भिन्न है। प्रस्तुत शोध निबंध में इसी सन्दर्भ में वाल्मीकि रामायण और माधवकन्दली के आदिकाव्य का तुलनात्मक अध्ययन प्रस्तुत किया गया है।

III.C. 32

पञ्चतन्त्र में नीति एवं धर्म

चंचला गुप्ता, कटिहार

संस्कृत वाङमय में कथा साहित्य के अन्तर्गत पञ्चतन्त्र का महत्त्वपूर्ण स्थान है। उसकी रचना राजा अमर शक्ति के पुत्रों को शास्त्रज्ञान हेतु पं. विष्णु शर्मा द्वारा की गई थी। इसमें प्राप्त नीति एवं धर्म का विवेचन प्रस्तुत निबंध में किया गया है।

III.C. 33

हास्यचूडामणि प्रहसन का कथा विन्यास

हरेन्द्रकुमार, मुजफ्फरपुर

प्रहसन के लक्षण के अनुसार हास्यचूडामणि कवि कल्पित है। मदिरा से जलसायी कपटकेलि को चेटी वताती है कि आभूषण चोरी चले गये है। उसे मदनसुन्दरी पर सन्देह हो जाता हैं। वह आभूषणों का पता लगाने के लिए मुद्गरक के साथ ज्ञानराशि के मठ पर जाकर देखती है कि उसका शिष्य केवली विद्या पढने का हठ किया है। उसके हठ के कारण ज्ञानराशि उसे केवली विद्या बताता है। विद्या क्या है ? केवल छल-प्रपंच। जव ज्ञानराशि से कपटकेलि खोये हुए धन का पता लगाने पर प्रतिदान से संतुष्ट करने को कहती है तो वह ज्योतिषि का ढोग करते हुए कोकिल तथा पारावत से पूछने को कहता है। बदले में उसे अंगुठी मिल जाती है। अपने भक्त कलाकरण्ड के लिए ज्ञानराशि मन्त्र जप करता है। उसी समय कामार्त्त मदनसुन्दरी के साथ आयी हुई चेटी, कलाकरण्डक पानगोष्ठी में आयेगा, यह बताती है। शिष्य ज्ञानराशिका ध्यान उसकी ओर आकृष्ट करता है। ज्ञानराशि वशीकरण मन्त्र लिखकर शिष्य को उसपर चन्दन लेपने को कहता है। शिष्य मंत्र में मदनसुन्दरी के साथ पर कपटकेलि का नाम लिख देता है।

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कपटकेलि ज्ञानराशि पर आसक्त हो जाती हैं, लेकिन वह प्रेम-निवेदन के बदले दण्ड प्रहार करना चाहता है। कपटकेलि की चिल्लाहट सुनकर कोकिल और पारावत दोनों गुरुशिष्य को चपडे से बाँध देते है, लेकिन चालाक ज्ञानराशि उन्हे धनी बनाने के बहाने उनकी आखों में लांगली रस डालकर उनकी दृष्टि निष्क्रिय कर देता है। पण्डेजाने पर गुरुशिष्य चिल्लाते है और कहने हैं कि गलती से दूसरा रस लग गया। उसी समय मदनसुन्दरी और कलाकरण्डक तथा मदनसुन्दरी आते हैं। कलाकरण्डक जल लाकर उनकी आँखे धो देता है। कलाकरण्डक मदनसुन्दरी से मिलन के कारण प्रसंश है।

प्रहसन में मुख और निवर्हण सांधयाँ होती हैं। मुख संधि में बीज अर्धप्रकृति तथा आरम्भ अवस्था होती है। प्रहसन में कुरितियों तथा पाखण्डों का उद्घाटन होने से कथावस्तु में यत्न, प्रत्याशा तथा नियताप्ति की संभावना नहीं होती है। इस प्रहसन की कथावस्तु मदनसुन्दरी एवं कलाकरण्डक की अनुरक्ति तथा शिष्य शिष्य का ज्ञानराशि से विद्या प्राप्त करना से पिकासत होती है। प्रहसन में प्रतिमुख संधि होता है या नहीं कहना कठिन है। इसकी कथावस्तु तीन प्रकार की होती है—शुद्ध, संकीर्ण तथा विकृत। प्रस्तुत प्रहसन संकीर्ण है। इसमें मनुष्य की धनलिप्सा चित्रित है। दुराचारी भी दूसरों को उपदेश देते हैं। इसकी वस्तु-घटना में चुस्ती है, प्रत्येक व्यापार एक दूसरे से सम्बद्ध हो स्वाभाविक रूप में पल्लवित हैं।

प्रहसन में एक था दो अंक होते है। इस प्रहसन में दो अंक हैं। घटनाओं से इसका प्रस्तुतीकरण उचित जान पडता है।

III.C. 34

RADHA IN EARLY SANSKRIT LITERATURE

S. S. Janaki, MADRAS

There are ample references to 'Rādhā', her concept and symbolism in the early medieval period to late 17th or 18th Century. Indian and Western scholars have dealt with these problems in books, monographs and articles.

In this paper are given a few references to 'Rādhā' in the early Prākrit anthology *Saṭṭasai* or *Gāthāsaptaśatī*, and in the *Pādatāḍitaka* of Syāmilaka, an early Bhāṇa printed in the collection 'Caturbhāṇī'.

III.C. 35

पञ्चतन्त्रस्य राजनीतितत्त्व विश्लेषणम्

डा० इन्द्रनाथ झा, सीतामढ़ी

संस्कृतभाषा विश्वस्य प्राचीनतमासु भाषासु वर्ततेऽन्यतमा। इदं देववाणी-

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संस्कृतमेव वस्तुतो भारतवर्षस्य सभ्यतासंस्कृतिसंरक्षकमस्तीत्यत्र न कश्चन विवादः। भगवतो व्यासस्य 'यदिहास्ति तदन्यत्र यन्नेहास्ति न तत्क्वचित्' इति महाभारतीय वचनमिव संस्कृतभाषायां समेषां विषयाणां सन्निवेशोऽवाप्यते। भारतीय संस्कृति-संरक्षकत्वेन वस्तुतो वेद-स्मृति-पुराणादि शास्त्रान्येव गण्यन्ते। तान्येव शास्त्राणि भारतीयचिन्तका उपजीव्यानि मत्वा स्वस्वग्रन्थान् व्यरचयन्। तत्र तेषां विचाराः सुष्ठु प्राप्यन्ते। पूर्वोक्त शास्त्ररचनानन्तरमत्र चिन्तनप्रधानभारतवर्षेऽनेकविधं-चिन्तनंसमभवत् तत्रैव धर्मार्थकाममोक्षान् प्राप्तुं चिन्तकाः समुत्सुकाः आसन्। अतः संसारिकविषयमङ्गीकृत्य ते नीतिशास्त्रादीनि रचितवन्तस्तेष्वेवेदं पञ्चतन्त्रमन्यतमम्। अस्य लेखकः पण्डित विष्णुशर्मा स्वप्रकर्षबुद्धिवैशारद्येन प्रख्यातो वर्तते। अस्मिन् ग्रन्थे राजकुमारान्नयज्ञान् कर्तुं ग्रन्थकारस्य प्रतिज्ञावाक्यं दृश्यते।

अस्मिन् विश्वविख्यातपञ्चतन्त्रनामके ग्रन्थेलोकजीवनस्य सर्वविधविचारः कृतोऽस्ति अतः राजनीतिज्ञानायापि प्रकर्षत्वेनेदं भजति। विष्णुशर्मविरचितेऽस्मिन् नीति ग्रन्थे भारतीय राजनीत्याः सर्वाणि तत्त्वानि विवेचितानि। उदाहरणार्थमत्र सामाद्युपाय चतुष्टयं, षाड्गुण्य-प्रयोगकालः, आत्म-सम्पद्, कृत्याकृत्यविवेचनं, मन्त्रणा, राज्ञो देवत्वं, प्रजापालनादि विषयः, मित्र-शत्रु-विवेचनमित्यादि सर्वेविषया अत्र सम्यग् विवेचिताः। न केवलं मयमाख्यान ग्रन्थ एवापितु मानवजीवनस्य मार्गप्रदर्शकत्वेनापि समालोचितअत्रत्यैः पाश्चात्त्यैश्च विद्वद्भिः। इदमेव वैशिष्ट्यमस्यग्रन्थस्य। अस्मिन् निबन्धे समेषां तत्त्वानां विवेचन-प्रयासोविहितः। राजनीतिज्ञानाय ग्रन्थोऽयं सर्वथा सक्षम इति।

III.C. 36

विकृतिसमानवचनकत्वमाख्यातस्य

देवनारायण झा, दरभङ्गा

विभज्य मेरूर्न यदर्थिसात्कृतः
न सिन्धु रूत्सर्ग जलव्ययैर्मरुः।
अमानि तत्तेन निजायशो युगं
द्विफालबद्धाश्चिकुरा शिरः स्थितम्। नै. १।१६

अथ नैषधीये महाकाव्ये विकृति समान वचनकत्वमाख्यातस्य प्रतिपादितम्। तथाहि—अत्र तेन जलेन तत् तस्मात् कारणाद्द्वाभ्यां फालाभ्यां भागाभ्यां बद्धाः संयमिताश्चिकुराः शिरः स्थितं निजायशोयुगम् अमानि इत्यन्वयः। अत्र चिकुरभागद्वयं निजायशोयुगत्वमारोपितमस्ति। यत्तु व्युत्पत्तिवादे अयशोद्वयस्य वास्तवतया चिकुर भागद्वयस्यैवारोप्यत्वमुक्तम्, तत्तु चिन्त्यमेव प्रतिभाति उभयोरपि वास्तवत्वेन कस्य कुचारोप इत्यंशे विचारे क्रियमाणे शिरः स्थितमिति विशेषणान्वयस्वारस्येन शिरः-स्थितायशो युगत्वस्यैवारोप्यतया कवेरभिप्रेतत्वात्। पूर्वार्द्धे अतिशयोक्ति रूपेणा-

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सम्भावित वर्णनयाऽर्थस्यातात्त्विकतया अयशोयुगस्यापि तज्जन्यतयाऽभ्युपेतस्यावास्तवत्वेन तस्यैवारोपार्हत्वाच्च । अतश्च उक्त काव्य प्रयोग महिम्ना आख्यातस्यारोपवाचक पदसमानवचनकत्वं सिद्धयतीति प्रतीयते ।

विस्तरं तु समये दास्यते ।

III.C. 37

IMAGERY IN KALIDĀSA & KEATS

Jaysankar Jha, DARBHAANGA

The comparison of Kalidāsa as a dramatist with Shakespeare is a much frequented literary landscape. Scholars & critics alike from East & West have discovered the similarity and diversity of dramatic elements in the dramas of the two great dramatists of the world literature.

In this probing eassay, Kalidāsa, the greatest of the Sanskrit poets has been compared with Keats, a romantic poet par excellence with special stress on the use of imageries in their works. A close study of Kalidāsa's Meghdut and Keats's well-known poem such as The Eve of St. Agnes and Ode to the Gracian Ura shows striking similarity in the poetic setting of imageries. The essay to be presented will discuss in details the Kaleidoscopical and skilful use of imageries in their works. Kalidāsa appears as much influenced by Vālmīki as Keats to Spenser. In short, the eassay with probe the poetic mind of Kalidas keeping Keats in mind.

III.C. 38

महाराजाधिराजस्य डा० सर कामेश्वर सिंहस्य संस्कृतेऽवदानम्

लक्ष्मीनाथ झा, दरभङ्गा

सर्वस्मिन् युगे दानवीरः प्रभवति—यथा सत्ये हरिश्चन्द्रः त्रेतायां रामचन्द्रः द्वापरे कर्णः तथैव खलु कलौ महाराजाधिराजः डा० सर कामेश्वर सिंह महानुभावः प्रबभूव । अतएव लक्ष्मीश्वरविलासप्रसादाख्यं वैजयन्तप्रतिमं भवनं संस्कृतस्य प्रचारप्रसार—कामनया विहारराज्यसर्वकाराय प्रददौ, यत्र संस्कृत विश्वविद्यालयः साम्प्रतं प्रचलति । अत्रैव विश्वस्मिन् दुर्लभतरं प्राचीन हस्तलिखित पुस्तकालयमपि प्रदाय सः दानप्रतिस्पर्द्धायां कर्णादिकं जहासेव । अतएवास्मिन् प्रबन्धे पुण्यश्लोकस्य तस्य महसः दानकर्मोपार्जितां कीर्तिलतां स्वलेखनीखनित्रेण सम्यक् समारोपयितुं प्रयते ।

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III.C. 39

मालतीमाधव भवभूति की विशिष्ट रचना

मिथिलेशचन्द्र झा, दरभङ्गा

यह तो सर्वविदित है कि भवभूति के तीन रूपक हैं, महावीर चरित, उत्तरराम चरित तथा मालतीमाधव। इनमें नाट्यशास्त्र के नियमों के अनुरूप महावीर चरित एवम् उत्तरराम चरित नाटक हैं—तथा मालतीमाधव कवि की नवनवोन्मेंषशालिनी प्रज्ञा से उद्भूत कथानक वाला प्रकरण है। महावीर चरित में विश्वामित्र के आश्रम में राम-लक्षण के आगमन से लेकर रावण-वध के अन्तर अयोध्या में राम के राज्याभिषेक की कथा है, जव कि उत्तर रामचरित में राज्याभिषेक के अनन्तर सीता-निर्वासन, शम्बूक-वध, अश्वमेध-यज्ञ, तथा पुनः सीता की प्राप्ति की कथा है। इन कथाओं के उपजीव्य वाल्मीकि रामायण से कुछ नवीन कथाओं का कवि ने निवन्धन किया है, जो रूपकों के नियमों के अनुकूल तो है तथा वदलते हुए सामाजिक परिवेशों के अनुरूप भी है। माधव और मालती के मिलन को केन्द्रविन्दु वनाकर लिखा गया मालतीमाधव पूर्णतः श्रृंगाररस प्रधान रूपक है। जिसके माध्यम से तत्कालीन भारत की स्थितियों का निरूपण एवं प्रत्यंकन करने में समर्थ हुआ है। तीनों ही रूपक एक की व्यक्ति की रचना है यह तो स्वयं रूपकों के उल्लेखों से ज्ञात हो जाता ह, साथ ही तीनों रूपको में कई श्लोक ऐसे भी मिलते हैं जो तीनों में एक समान हैं। केवल एक प्रश्न को लेकर विद्वानों में विवाद है। अधिकांश विद्वान् उत्तर-राम चरित को भवभूति की विशिष्ट रचना मानते हैं क्यों कि इसमें कवि की प्रौढ़ि सर्वत्र परिलक्षित होता है और लोगों में भी यह धारणा है कि तीनो रूपको में यह सर्वाधिक श्रेष्ठ रचना है "उत्तररामचरिते भवभूतिर्विशिष्यते" किन्तु मेरी सम्मति इसके विपरीत है। मेरी दृष्टि मैं 'मालतीमाधव' भवभूति की विशिष्ट कृति है।

III.C. 40

DRAMATIC IDEAS OF BHARATA MUNI AND ARISTOTLE

Maitranath Jha

1. Definition of Nāṭaka, the best form of Drama according to Bharata.
2. Definition of Tragedy, the best form of Drama according to Aristotle.
3. Imitation according to Bharata and Aristotle.
4. Language of Nāṭaka according to Bharata.
5. Language of Tragedy according to Aristotle.
6. Parts which determine the quality of Nāṭaka according to Bharata.
7. Parts which determine the quality of Tragedy according to Aristotle.
8. Unity of plot accordtng to Bharata and Aristotle

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III.C. 41

राजशेखर की रचनाओं में नारी शिक्षा

रत्नप्रभा झा, मुजफ्फरपुर

जिस प्रकार देश में होने वाली क्रान्ति अपने पड़ोसी देशों को भि प्रभावित करती है उसी प्रकार विद्या की प्रतिद्वन्द्विता ने स्त्रियों को भी पीछे नहीं छोड़ा। फलतः विद्या के क्षेत्र में स्त्रियाँ भी आगे वढी। साथ ही साथ राजशेखर युगीन स्त्रियाँ स्वतंत्र वातावरण में पल कर स्वच्छन्द रूप में विचरण करती थीं, जिसके लिए स्त्रियों का शिक्षित होना नितान्त आवश्यक था। राजशेखर उदार और सहृदय विद्वान् कवि थे। उन्होंने पुरूषों के समान ही स्त्रियों की विद्वत्ता और कवित्व प्रतिभा की प्रशंसा मुक्त कण्ठ से की है। तभी तो उनकी पत्नी अवन्तिसुन्दरी काव्य शास्त्र में निपुण और प्राकृत भाषा में निष्णात थी। उच्च वर्ण के कवियों के समान ही हीनवर्ण के विद्वानों की रचना को भी आदर और गौरव प्रदान करते हुए राजशेखर ने कहा है कि पुरूषों के समान ही स्त्रियाँ भी कवि हो सकती हैं, ज्ञान का संस्कार आत्मा से सम्वन्ध रखता है। इसमें स्त्री या पुरूष का कोई भेद-भाव नहीं है। पुरूषवत् योषितोऽपि कवीभवेयुः, संस्कारो ह्यात्मनि समवैति। न स्त्रैणं पौरूषं वा विभागमपेक्षते।

काव्यमीमांसा के दशम अध्याय में ऐसा वर्णन आया है कि कितनी ही राजकुमारियाँ, राजमंत्रियों की पुत्रियाँ, गणिकाएँ एवं नटनियाँ शास्त्रों के ज्ञान से स्फीत-प्रतिभा-सम्पन्न और कवयित्रियाँ सुनी और देखी जाती है।

इस तरह राजशेखर ने विशिष्ट-कवि-प्रशस्ति प्रकरण में विकट नितम्वा, शीला भट्टारिका, सुभद्रा एवं प्रभुदेवी आदि कवयित्रियों की प्रशंसा भी की है। कुछ स्त्रियाँ कवियों की श्रेणी में आगे भी थी जैसे विचक्षणा और सुलक्षणा आदि।

प्रस्तुत निबन्ध में तद्युगीन नारियों की शिक्षा की स्थिति का आकलन राजशेखर की रचनाओं के सन्दर्भ में किया गया है।

III.C. 42

कात्यायनवार्तिकानां प्रत्यभिज्ञानम्

सतीशचन्द्र झा, मुजफ्फरपुर

कात्यायनवार्तिकानां प्रत्यभिज्ञानमतीव दुष्करं कार्यं यतः कालखण्डस्य सुदीर्घव्यवधानकारणात् अद्य कोऽपि एवंविधः ग्रन्थः नोपलभ्यते यत्र वार्तिकानां पृथक् परिगणनं तिष्ठेत्। यानि वार्तिकपाठतः सम्वद्धानि पुस्तकानि उपलभ्यन्ते तेषां मौलिकता नूनमेव संशीतिमुद्वहति। तत्त्वतः पतञ्जलेः महाभाष्यतः एव संगृहीतानि वार्तिकानि एषु ग्रन्थेषु अवलोक्यन्ते, अतः महाभाष्यमेव वार्तिकानां विषये मौलिकः ग्रन्थः। काशिका-प्रक्रियाकौमुदी-सिद्धान्तकौमुदी-प्रभृतिषु व्याकरण ग्रन्थेषु यानि वार्तिकानि

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परिदृश्यन्ते तानि च महाभाष्यत: एव गृहीतानि तिष्ठन्ति । किन्तु महाभाष्ये वार्तिकानां महार्णव: दरीदृश्यते, तत्र कानि वार्तिकानि कात्यायनस्य तिष्ठन्ति, कानि वा स्वयं भाष्यकृत: अथवा कस्याप्यन्यस्य वैयाकरणस्य इत्यनुशीलनं तत्त्वत: कठिनम् । काशिकायां, प्रक्रियाकौमुद्यां, सिद्धान्तकौमुद्याम् अथ च अन्येषु व्याकरणग्रन्थेषु वार्तिकानां स्वरूपे भेद: तिष्ठति । साम्प्रतिकेषु व्याकरणसमालोचकेषु श्रीयुधिष्ठिरमीमाँसक-श्रीरामसुरेशत्रिपाठी-श्रीवेदपतिमिश्र-श्रीरघुवीरवेदालंकार-गोल्डस्टूकर-एफ. कीलहॉर्न-प्रभृतय: विद्वांस: वार्तिकानां प्रत्यभिज्ञानविषये स्वाभिमतमुपस्थापितवन्त: किन्तु एषु कोऽपि महाशय: निस्सन्दिग्धरूपेण अस्या: समस्याया: समाधाने शक्त: नावलोक्यते । निबन्धेऽस्मिन् एषामाचार्याणां मतमुपस्थाप्य यथावश्यकं तेषां खण्डनं मण्डनं च विधाय कात्यायनवार्तिकानां प्रत्यभिज्ञानाय कतिपयोपाया: प्रदर्शिता: वर्तन्ते ।

महाभाष्यार्णवत: कात्यायनवार्तिकरूपमुक्ताया: चयनमतीवदुष्करमित्यत्र न कापि संशीति: । य: खलु विद्वान् भाष्यार्णवस्य अवगाहने अतीव निपुण: भवेत् स एव इंदमित्थंरूपेण कात्यायनवार्तिकानां स्पष्टतया निर्णये क्षम: भवितुं शक्नुयात् । व्याकरणस्य या प्राचीना पठन-पाठनशैली आसीत् तत्र कात्यायनस्यवार्तिकानि कानि वर्तन्ते एतस्य विषये जिज्ञासाया: विशेष: अवसर: एव नासीत् अत: प्राचीनै: विद्वद्भि: विषयेऽस्मिन् क्वापि न किंचिदपि संकेतितम् । वार्तिकानां विषये यै: पाश्चात्त्यै: अस्मद्देशीयैश्च विद्वद्भि: लिखितं तत् परस्परविरोधिविचारकारणादस्वीकार्यमेव संजातम् । कोऽपि विद्वान् यदि वार्तिकमेकं कात्यायनीयं मनुते तदा अन्य: कोऽपिजन: तदेव कात्यायनप्रणीतं न स्वीकुरुते, अत: निर्णये अतीव काठिन्यं तिष्ठति । निरन्तरं महाभाष्यस्यानुशीलनेन काशिकासिद्धान्त-कौमुदीप्रभृतीनां प्राचीनग्रन्थानां च परिशीलनेन तथा विभिन्नै: विद्वद्भि: एतद्विषये आलोचितानां सिद्धान्तानां परीक्षणेन अस्माभि: एतस्य विषये महता काठिन्येन निर्णये साफल्यमुपलब्धं तथापि नि:शेषत: एतत् कथयितुं न शक्नुम: यत् अस्माभि: सर्वथा समुचितमेव व्याख्यानं कृतमथवा एतदनन्तरं नावश्यकता वर्तते अध्ययनस्यास्मिन् क्षेत्रे ; किन्तु यथामति अयं प्रयास: अवश्यमेव पूर्वेभ्य: आलोचकेभ्य: सुष्ठुतर: भवेत्, एतदर्थं सपरिश्रमं प्रयतितमस्माभि: ।

III.C. 43

नाट्य-साहित्ये मैथिलपरम्परा

शशिनाथ झा, दरभङ्गा

संस्कृतदृश्यकाव्येषु मैथिलविदुषां कृतय: प्रचुरतया दृश्यन्ते । तासां मध्ये धाराद्वयी दृश्यते । एका सामान्या, अपरा च देशीयविशिष्टा । अर्थात् प्रथमा धारा सर्वदेशप्रचलिता, द्वितीया च मिथिलामात्रप्रचलितास्ति । द्वितीयायां धारायां नाट्यनिर्देश:, कथोपकथनानि च संस्कृत-प्राकृतयो र्यथायथं सन्ति, किन्तु पात्राणां प्रवेशा:, भावा:, वर्णनानि च मैथिलीभाषामयगीतै: प्रस्तुतम् । किञ्च शास्त्रोक्तरूपकलक्षणं चात्र

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पूर्णतो न संघटते। एतत्परम्परा १३०० ई० तः १८०० ई० यावद् दृश्यते यत्र ज्योतिरीश्वरकृतं धूर्त्तसमागमं, विद्यापतिकृतं गोरक्षविजयं, गोविन्दकृतं नलचरितं, रामदासोपाध्यायकृतानन्दविजयनाटिका, उमापतिकृतं पारिजातहरणं, रमापतिकृतं रुक्मिणीपरिणयं, लालकविकृतं गौरीस्वयंवरनाटकं, हर्षनाथकृतमुषाहरणनाटकमित्यादीनि रूपकाणि विंशाधिकानि सन्ति। एतेषां सम्पादनमस्माभिः "मिथिला-परम्परागतनाटकसंग्रह" नाम्नाकृतं दरभङ्गा संस्कृत विश्वविद्यालयतो प्रकाश्यमानं विद्यते।

एतद्विषयेऽत्र विवेच्यवस्तूनां विवरणी प्रस्तूयते :—

(१) अपि एतेषां नाटकत्वे सन्देहः ?

(२) नाटकानीमानि संस्कृतस्य मैथिल्या वा ?

(क) साहित्यदर्पणे षष्ठपरिच्छेदे संस्कृतनाटकेषु देशीयभाषाया प्रयोगस्यापि वर्णनं दृश्यते।

(ख) संस्कृते नाट्यनिर्देशमात्रेणापि 'कर्पूरमञ्जरी' संस्कृतस्यास्ति।

(ग) एतेषु नाट्यनिर्देशनानि कथोपकथनानि च संस्कृते सन्ति।

(घ) पात्राणां स्वरूपं, स्वभावः, प्रवेशः, भावः, वर्णनं, कुत्रचित् कथोपकथनं च मैथिलीगीतैः प्रदर्शितम्।

(ङ) एतद्दिनावधि नाटकानीमानि मैथिलीसाहित्यकारमध्य एव प्रचलितानि।

(च) अतः प्रासादवासिन्यायेन संस्कृतस्य मैथिल्याश्चेमानि सन्ति।

(३) एतेषां विभाग प्रदर्शनम्।

(४) एतेषां कृते 'कीर्त्तनीया' इति नाम उपयुक्तं न वा ?

(क) एतेषू अधिकतया कृष्णस्य शिवस्य वा कीर्त्तिवर्णनानि सन्ति। एतदभिनेता कीर्त्तनी (किरतनिआ) शब्देन प्रसिद्ध आसीत्। एतद्विषयः कीर्त्तनिभिः कीर्त्तनीय आसीत्।

(ख) लघुरूपतया नाटिकाशब्देन प्रसिद्धत्वात् 'कीर्त्तनीया' इति स्त्रीलिङ्गाभिधानं दृश्यते।

(ग) उषाहरणे (देवानन्दकृते), कृष्णकेलिमालायां च कीर्त्तनशब्द उपलभ्यते। द्वित्राणि कीर्त्तनरहितान्यपि कीर्त्तनबहुलपरम्पराश्रितत्वाद् गृह्यन्ते।

III.C. 44

ELEGIES ON DAUGHTER'S DEMISE BY SANSKRIT POETS OF MITHILĀ

Trilokanatha Jha, DARBHANGA

Elegy is one of the oldest forms of poetry. It originates from the bereavement of one's near and dear one. Sanskrit scholars hailing from Mithilā have composed a number of elegies in Sanskrit. Some

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elegies were composed in the loving memory of the poet's wife. In this category falls the elegies by the Late Paṇḍita Buddhināṭha Miśra and the Late Paṇḍita Gaṇeśvara Jha. There is one Śokaślokaśatakam, an elegy by the Late Kaviśekhara Badarīnāṭha Jhā, written at the death of the Father of the Nation. And there are certain elegies written to lament the death of the sons and daughters of poets.

The present paper is an attempt at an analysis of two elegies composed by poets at the demise of their daughter—one by the Late M. M. Gokulanāṭha Upādhyāya and the other by the Late M. M. Parameśvara Jhā of Mithilā. These elegies have a poetic charm characterised by the expression of the pathetic in a simple and lucid style.

III.C. 45

सुभाषितानामुद्भवो विकाशश्च

शोभारानी मजुमदार

III.C. 46

स्वातंत्र्योत्तर संस्कृत पत्र पत्रिकाओं की संपादकीय प्रवृत्तियाँ

भारतेन्दु मिश्र, लखनऊ

किसी भी भाषा के पत्र या पत्रिका द्वारा न केवल उस भाषा का ही विकास होता है, अपितु उस देश की साहित्यिक, सांस्कृतिक, ऐतिहासिक, राजनैतिक, आर्थिक-सामाजिक, भौगोलिक परिस्थितियों का भी बोध होता है। किसी भी पत्र या पत्रिका का संपादकीय उस पत्र या पत्रिका की आत्मा है, अतएव संपादकीय अंश को पढ़कर ही हम उसके स्तर का मूल्यांकन कर सकते हैं।

सम्प्रति देश मे सहस्रों पत्रिकायें प्रकाशित हो रही हैं। अन्य भाषाओं की भाँति संस्कृत में भी—दैनिक, साप्ताहिक, पाक्षिक, मासिक, त्रैमासिक पत्रिकायें दृष्टव्य हैं। स्वातंत्र्योत्तर काल से पूर्व की पत्रिकाओं के संपादकीयों में जो प्रवृत्तियाँ उपलब्ध थी वह समयानुसार परिवर्तित हो गई हैं। यहाँ तक कि आज कुछ अतिविशिष्ट प्रकार के पत्र भी प्रकाशित हो रहे हैं जैसे—रोजगार समाचार, उद्योग समाचार आदि परन्तु प्रस्तुत लेख में हम केवल सांस्कृतिक जीवन से जुड़ी पत्रिकाओं के संपादकीयों की प्रवृत्तियों पर विचार करेंगें—

1. स्वातंत्र्योत्तर काल की प्रमुख संस्कृत पत्रिकायें—
   (क) पहले से प्रचलित संस्कृत पत्रिकायें
   (ख) नयी संस्कृत पत्रिकायें

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2. संपादकीय का स्वरूप एवं महत्त्व
3. प्रमुख अंग्रेजी पत्रिकाओं के संपादकीयों का विषय वर्गीकरण
4. प्रमुख हिन्दी पत्रिकाओं के संपादकीयों का विषय वर्गीकरण
5. प्रमुख संस्कृत पत्रिकाओं के संपादकीयों का विषय वर्गीकरण
   (क) स्वातंत्र्योत्तर प्रथम दशक
   (ख) स्वातंत्र्योत्तर द्वितीय दशक
   (ग) स्वातंत्र्योत्तर तृतीय दशक
   (घ) स्वातंत्र्योत्तर चतुर्थ दशक
6. उपसंहार

III.C. 47

FISHERMEN'S EPISODE IN THE ŚĀKUNTALA— A SOCIOLOGICAL STUDY

Paraddi Mallikarjun

While giving much importance to poetic appeal for Kālidāsa's works, critics both Indian and Western, ignore unfortunately other aspects of his poetry ; revealing Indian culture. Except a few stray reference to the Sociological Study of Kālidāsa, serious attempts are made to understand and appreciate his sociological concern. Hence an attempt is made here to study sociological importance of fisherman's Episode in the Sākuntala.

Accepting the spirit of the Varṇa system, Kālidāsa never tolerated the exploitation and condemnation of people belonging to lower castes by those belonging to higher classes. When the police Officer laughed at the poor livelhoood of the fisherman, he retorted the officer, by implication and thereby suggested dignity of labour. He stated as follows :

सहजं किल यद्विनिन्दितं नहि तत्कर्मविवर्जनीयम्। (VI. I)

This statement reminds of and reveals the common man's correct understanding of the spirit of the following verse of the Gītā.—

सहजं कर्म कौन्तेय ! सदोषमपि न त्यजेत्।
सर्वारम्भा हि दोषेण धूमेनाग्निरिवावृताः॥ (XVIII. 48)

The second part of the episode clearly brings out the cruel nature of the police department which has not been changed a bit even today. The practical truth is that once a victim is caught by the police, it is as good as entering the abode of Yama. Equally true is the fact that only he who bribes x substantially is the real friend of the police.

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Thus Kālidāsa, though a royal poet, showed his concern for and awareness of society in which he lived whenever he got an opportunity.

III.C. 48

EMANCIPATION OF WOMEN IN KUMĀRASAMBHAVAṂ

Debabrata Mukhrjee, CALCUTTA

Kalidasa is a poet of nature and love. What is his attitude to the women ? Did he realise the problem of women ? What social status of women has been depicted in his Mahākāvya Viz. KUMĀRSAMBHAVAṂ ? There is a discussion on these problems in this article. After this discussion an attempt has been done to prove that Pārvatī in Kumārsambhavaṃ is an example of the pioneer of the movement for emancipation of women. Rati is an woman who was not self-confident and self conscious also, so she had failed to get her legitimate right. But Pārvatī has earned her human right and social status by her self-consciousness and self-confidence. So this is the conclusion that Kālidāsa in his Kumārasambhavam has rightly pointed out that the self-consciousness and self confidance are the basic fundamental requirements for the emancipation women.

III.C. 49

महाकवि भासजन्मभूमि : सौराष्ट्र का भासतीर्थ

श्रीनागेश

III.C. 50

THE SIGNIFICANCE OF THE TERM HAṀSA IN SANSKRIT LITERATURE

W. Prahlada Naidu, TIRUPATI

The word Haṁsa has many meanings—the Sun, swan, horse, ascetic, supreme soul, superior, an unambitious monarch, one of the vital airs, envy, a kind of mantra, Viṣṇu etc. Haṁsa is regarded as emblem of purity and virtue. It has unique recognition in religion. To Hindus it is a sacred bird and got a royal patronage.

In this paper an attempt will be made to present different aspects of Haṁsa historically by discussing the various connotations it has in Veda, Upaniṣads and in classical Sanskrit literature.

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III.C. 51

POVERTY AND ITS REMEDY AS FOUND IN SANSKRIT LITERATURE

K. Nayak

This paper also is a synopsis of my book (not yet published as it is not completed) named "Poverty and its remedy" as found in Sanskrit Literature. India principally is an agricultural country. Its economy was mainly decided upon the basis of agricultral products and other products from the forest in previous days. Therefore poverty due to the insufficiency of production in agriculture and due to natural calamity was occurring. In Sanskrit Literature the picture of poverty is drawn vividly as we found in dramas of Mrichhakaṭikam and Chārudattam and Scattered Verses in the Koṣa Kāvyas. In the Śrī Suktam of the Ṛg Veda. 10th Maṇḍala-Lakṣmi is invited through JātaVeda (the eternal sacred fired to destroy Alakṣmī and to bestow upon fortune. Alaksmī the elder sister of Lakṣmī—is the embodiment of starvation, thirst and impurity. Following the Vedic Śrī Sūkta later works like Ahirbudhnya Śaṁhitā, Agni-purāna and Padma Purāna advocate the worship of Lakṣmī. The Mahā-Bhārata, Artha-Śāstra and the Dharma Śhāstras have instructed severation principles to cradicate poverty. The Indian customs, perforance of Purtta works, donations and performance five mahayajnas are measures taken out to abolish poverty.

III.C. 52

THEORY OF CLASS UPLIFTMENT AS REVEALED FROM VASISHTHA—VISHVAMITRA CONTROVERSY

Jatin Pandya, CHIKHALI

To day there is a pressing necessity of world-wide integrity in real sense among all classes to save mankind. The class differences must be made flexible if it is not possible to abolish them. For this purpose the lower classes must be upgraded. But which method should be adopted for such upliftment is a problem as many efforts in the past have failed to achieve it in the history of human race.

One of such efforts if found in the socio-cultural controversy between Vasishtha and Vishvamitra which suggests a successful method. Vishvamitra desired to be Brahmarshi even though born as a Kshatriya. He achieved it and his main opponent in the matter-Vasishtha also accepted him as a Brahmarshi.

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The paper gives the story of the said conflict between the two sages as narrated in Sanskrit literature with special reference to the Ramayana and the Mahabharata and analyses the incidents of the conflict and derives the method of Vishvamitra's upgradation to Brahminhood from Kshatriyahood. The method seems to have the following characteristics.

Individual only can be uplifted and not the whole class. The upliftment can be achieved by personal hard and constant efforts. The person desirous of such upliftment has to pass through many ordeals and tough tests, failing which one has to strive for it again. One rises step by step and achieves the goal. If one looses the qualites of the class of one's birth, one is degraded to the lower class as seen into some cases. One has to achieve the qualities of the higher class through Tapas if one desires to upgrade oneslf. On such achievement only the individual rises to the higher class from the lower one. Tapas itself means persistance and pursuit for higher qualities by self-control, sacrifice and hard efforts through pure and fair means.

III.C. 53

VYĀYOGA PLAYS WRITTEN IN GUJARAT

S. M. Pandya, AHMEDABAD

(1) Introductory notes about the literary activities of Gujarat through the ages—Contribution of Gujarat—Ten types of Sanskrit Drama—Close resemblance betweeu Samavakāra, Ihamṛga, Dima and Vyāyoga and it's reasons—Comparative study of the characteristics of Vyāyoga given by different dramatists and the noteworthy points regarding them—Vyāyoga the popular dramatic form of the mediaeval age.

(2) Solanki period (942 A.D. to 1304 A.D.) : the golden period in the history of Gujarat—Great contribution of Guj. in the field of Sanskrit literature in this period—No noteworthy plays are available before this period—Works of all the dramatic forms were written in Solanki period :

(3) Vyāyoga plays : Introduction and critical appreciation.

(i) Nirbhayabhīmavyāyoga of Rāmacandrasūri (1080 A.D. to 1172 A.D.)—Based on the theme of Bakavadha by Bhima in Adiparvan of Mahābhārata.

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(ii) Pārthaparākramavyāyoga of Prahlādanadeva (1163 A.D. to 1208 A.D.)—Based on the theme of Gograhanaparvan in Virātaparvan of Mahābhārata.

(iii) Śamkhaparābhavavyāyoga of Harihara—(1225 A.D.)—Historical play—Victory of Vastupāl on the king Śamkha, the ruler of Lāta region.

(iv) Bhīmavikramavyayoga of Mokṣāditya—(1328 A.D.)—A play written in post Solanki period—Based on the theme of Jarāsamdhavadha in the Vanaparvan of Mahābhārata.

(v) Common characteristics of these Vyāyoga Rupukas—Shaping influence. The influence of the scholastic age and historical events. Conclusions.

III.C. 54

दरिद्रचारुदत्त और मृच्छकटिक का आधाराधेय सम्बन्ध

दीपा पन्त, शिमला

महाकवि भास द्वारा रचित 'दरिद्रचारुदत्त' एवं महाकवि शूद्रक विरचित 'मृच्छकटिक' प्रकरण एक ही कथानक के आधार पर लिखे गए दो प्रकरण हैं। यह एक विवादास्पद विषय है कि किस कवि ने दुसरे को आधार बनाकर अपने प्रकरण की रचना की। डॉ० सुक्थान्कर, विन्टरनिट्ज़, स्टेनकोनो, कीथ, भिण्डे तथा वेलवेलकर आदि विद्वान् 'दरिद्रचारुदत्त' को 'मृच्छकटिक' का आधार स्वीकार किया है किन्तु डॉ० पुशलकर, प्रो० देवधर, प्रो० जागीरदार, डॉ० भार्गव तथा पराञ्जपे इसे 'मृच्छकटिक' का संक्षिप्त रूप स्वीकार करते हैं। अपने मत की पुष्टि में इन विद्वानों ने अनेक तर्क भी दिए हैं जिससे प्रतीत होता है कि 'मृच्छकटिक' के वाक्यों को काट-छाँटकर 'दरिद्रचारुदत्त' को एक रङ्गमञ्चीय प्रकरण वनाने का प्रयास किया है। परन्तु 'दरिद्रचारुदत्त' प्रकरण की कथा अधूंरी ही प्राप्त होती है। नायिका वसन्तसेना नायक चारुदत्त के घर की ओर प्रस्थान करती है; लेकिन उनका मिलन नहीं हो पाता।

नाट्यशास्त्रीय दृष्टि से कथावस्तु का फल नायक को प्राप्त नहीं होता अपितु उपकथा मात्र के पात्र को ही फल की प्राप्ति होती है। अतः यह प्रकरण यदि 'मृच्छकटिक' पर आधारित होता, तो कम से कम कवि को कार्यव्यापार के साधनों का ध्यान अवश्य रहता।

दूसरी ओर 'मृच्छकटिक' की कथावस्तु में सम्पूर्ण नाट्यशास्त्रीय व्यापार तो उपलब्ध होता ही है। साथ ही भाव, भाषा एवं कला की दृष्टि से देखा जाए तो

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'मृच्छकटिक' मे सर्वत्र परिमार्जित भाषा एवं उदात्त भाव तथा विकसित विचार दष्टिगोचर होते हैं। यथा

"भाव। नष्टा ज्ञाता, नष्टा"। 'चारु'. पृ. 29.

'दरिद्रचारुदत्त' के ये भाव 'मृच्छकटिक' में इस प्रकार वर्णित हैं—

'भाव। भाव। बलीयसि खल्वन्धकारे माष राशि—

प्रविष्टेव मसिगुटिका दृश्यमानेव प्रनष्टा वसन्तसेना'। मृच्छ. पृ. 36.

'दरिद्रचारुदत्त' की अपेक्षा 'मृच्छकटिक' में नवीनतम विचार, श्रेष्ठ सामग्री एवं उपकथा का उचित संयोजन है। 'मृच्छकटिक' में 'दरिद्रचारुदत्त' की कथा को अवश्य ग्रहण किया है परन्तु अधिक परिमार्जित रूप से जो कि कवि की प्रतिभा का पाररवी है।

'दरिद्रचारुदत्त' की प्रणयकथा को अपूर्ण पाकर ही इसमें राजनैतिक, सामाजिक कथानक का समावेश किया और भाषा को अलङ्कारों से सुसज्जित एवं परिमार्जित करके चार चाँद लगा दिए है। इस प्रकार महाकवि शूद्रक ने 'दरिद्रचारुदत्त' को अपूर्ण पाकर उसे अपनी कृति का आधार बनाया न कि दरिद्रचारुदत्त के रचयिता ने मृच्छकटिक का संक्षिप्तकरण किया।

III.C. 55

वां रामायण की शबरी : ब्राह्मणी या भीलनी ?

मणिभाई ई. प्रजापति, द्वारका

III.C. 56

गुप्तसुधास्वादनस्य संग्रहरूपम्

के. कोदण्ड रामाचार्य

III.C. 57

CURSE IN KĀLIDĀSIAN KĀVYAS

Udaychand Rana, CHAMPADANGA

The inclusion of curse in a Kāvya is not a rare occurrence in an ancient literature like Sanskrit. Kālidāsa has introduced the curse in his different Kāvyas. In this present paper, my attempt is to dīscuss the cause of inclusion of curse, its role and effect in the whole literature where necessary. In conclusion we are also to discuss in this connection that whether the inclusion of curse by Kālidāsa is justified from social back ground or some other reason.

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III.C. 58

RAIN AND THE RAINY SEASON

Anima Saha, CALCUTTA

The sky is overcast with dark clouds, flashes of lightning rend asunder the firmanent, followed by deafening notes of thunder—all on a sudden strong winds blow lashing the trees ; clouds dash against hills and dales and last of all down come rains in torrents drenching parched fields, trees and plants. Such is not an infrequent event when the long spell of hot weather is over and rainy season sets in. In agricultural country like India even now, farmars depend very much on rain water for their cultivation and they anxiously await the advent of cloud followed by torrential rains that turn the fields fit for cultivation. As the dark clouds appear in the sky, hopes arise in their hearts for starting the work of cultivation for the season.

To the Vedic people also life depended much on the whims of rainfall and it is no wonder therefore that the Vedic seers have described Parjanya, the Rain/Cloud—God, as one more God of nature, along with various natural Gods and would offer their prayers to Him for timely and abundant rainfall.

In the classical period, however, the rainy season, dark clouds and torrential rains have captured minds of poets not only as natural phenomena but also as the harbinger of relief and gaiety in the unbounded kingdom of creation. Not only human beings but also almost all beasts and birds, the entire botanic world—trees, plants, creepers and the foliage present a picture of a new life which disappeared during the hot months of the year.

So far as the human beings are concerned poets have described the rainy season, when the lovers separated from each other become eager to meet each other. For the beasts and birds it is usually the mating season. The entire botanical world wearing a fresh look seem to suggest that new lease of life has come to them.

It will be our endeavour to present in this paper an account of the descriptions of the rainy season available in the various books of of the Vedas and the works of the Classical period beginning with the Great Epics.

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III.C. 59

वाल्मीकि-रामायण में शाप-सन्दर्भ

मञ्जुला सहदेव, पटियाला

'शाप' शब्द अत्यन्त प्राचीन है। ऋग्वेद (7.18.5, 10.28.4) तथा अथर्ववेद (3.24.3) में इस शब्द का प्रयोग हुआ है। सायणाचार्य ने सर्वत्र इसका अर्थ 'जल' ग्रहण किया है। दूसरी और संस्कृत कोषकारों ने शाप शब्द का अर्थ—मिथ्यानिरसन, आक्रोश, भर्त्सना, निन्दा करना अथवा अनिष्ट कामना के उद्देश्य से किया जाने वाला कथन लिया है। संस्कृत ललित साहित्य में भी प्रायः यही भाव दुष्टि गोचर होता है। कही कही यह शब्द 'उपद्रव' के अर्थ में भी प्रयुक्त हुआ है। शाप के पर्याय रूप में आक्रोश, अकरणि, अजीवनि शब्दों का उल्लेख है।

शाप-सन्दर्भों का पर्यालोचन करने पर ज्ञात होता है कि शाप मानव-मन की एक विशेष स्थिति पर आधारित है। मानसिक उद्विग्नता, छिन्नता अथवा आक्रोश इसमें प्रबल कारण है। इन्ही भावों से अभिभूत व्यक्ति जब किसी के प्रति अनिष्ट कथन करता है तो उस कथन को शाप की संज्ञा से अभिहित किया जाता है। इस स्थिति में व्यक्ति को इष्ट-अनिष्ट का किञ्चित भाग भी ध्यान नहीं रहता है। यही कारण है कि मन के शान्त हो जाने पर तथा स्थिति से परिचित होने के उपरान्त उसे अपने कथन पर पश्चात्ताप एवं दुःख भी होता है। संभवतः इसलिए साहित्य में शाप के साथ २ शाप-निवृत्ति का भी उल्लेख है। शाप-सन्दर्भ में कतिपय तथ्य निवेश उल्लेखनीय है—शाप कदाचित् व्यर्थ नही जाता है। शापित व्यक्ति को किसी न किसी प्रकार से इसे भोगना ही पड़ता है। शाप की सीमा केवल अन्य व्यक्ति पर्यन्त सीमित ही नही है अपितु कभी कभी क्रोधाभिभूत अथवा अन्य भावों के आवेग में मनुष्य स्वयं को भी शापित करना हैं।

संस्कृत ललित साहित्य का आदि महाकाव्य वाल्मीकि-रामायण ही एक ऐसा ग्रन्थ है जो अनेक शाप-सन्दर्भों से परिपूर्ण है। इस काव्य के प्रत्येक पात्र, प्रत्येक घटना यहाँतक कि प्रासङ्गिक घटनाओं के परोक्ष में शाप निहित है। इस काव्य का प्रारम्भ शाप से और परिसमाप्ति भी शाप से ही यहां एक प्रश्न विचारणीय है कि महर्षि वाल्मीकि ने राम कथा चित्रपट बुनते हुए शापों को आधार क्यों बनाया? रामायण का विश्लेषणात्मक अध्ययन करने से ज्ञात होता है कि कही पात्रोंके चरित्रों का घटनाओं से सामञ्जस्य स्थापित करने के लिए, कहीं उनके चरित्रों को उज्ज्वल एवं प्रभावशाली बनाने के लिए, कहीं मानवीय भावनाओं के कुछ विवेचन में कवि को शापों का आश्रम लेना पड़ा है।

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III.C. 60

ŚIVA IN THE SKANDA PURĀṆA

Sudha Sahai, NEW-DELHI

The Skanda Purāṇa occupies a unique position in the history of the Classical Sanskrit literature. Traditionally it contains about 81000 stanzas and it is called by the name of the Skanda Mahāpurāṇa. This Purāṇa has influenced the lives of the people of the country for many centuries. In its religious aspects, it glorifies Śiva and his various forms. In this paper I have tried to present the position of Śiva as described in the Skanda Purāṇa.

This Purāṇa is named after Skanda, the Son of Śiva, the commander of the celestial armies and the relater of this Purāṇa. The tradition of this Purāṇa is given in the Skanda Purāṇa itself. Śiva for the first time related this Purāṇa to Pārvatī. Pārvatī in return related the Purāṇa to Skanda and further Skanda recited this Purāṇa to Gaṇa called Nandī. Thus being related by the God Skanda, this Purāṇa is named as the Skanda Purāṇa.

The religion of the Skanda Purāṇa mainly comprises the cult of and the devotion to Śiva and his consort Umā with her two sons Ganesha and Skanda. Śiva is regarded here as the supreme God. He alone is the creator, protector and the destroyer of the world. The relation of Śiva with other Gods like Brahmā and Vishṇu is also established here. The legend of cutting the fifth head of Brahmā by Śiva is described here in great details. Various forms of Śiva have been described here. Śiva is called here as Kāpālika, Bhairava Bhīma, Vyāyoga, Paśupati etc. The cosmic form of Śiva is described here like that of Vishṇu as described in Bhagavadgītā. These different aspects have been discussed in great details in my paper. Besides these different forms and aspects of Śiva, the rituals connected with Śiva have also been described in my paper. Śiva according to प्रत्यभिज्ञा दर्शन also has been described in this paper.

III.C. 61

THE CHARACTER OF RĀMA IN ASSAMESE LITERATURE

K. C. Sarma, GAUHATI

Since the days of Mādhava Kandali of the 14th century A.D., the first translator of the *Rāmāyaṇa* in the North and East India, the character of Rāma has been depicted by the Assamese poets and writers in a various way.

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The pre-Vaiṣṇavite poets and writers like Mādhava Kandali and Harivara Vipra (the writer of the *Kavya, Lava-Kuśara Yuddha*) have depicted the character of Rāma in a popular way. Śankaradeva, in his works like *Rāma-Vijaya* (play) and some songs (called *Baragītas*) has depicted Rāma as the incarnation of Viṣṇu, the *Para-Brahma* in a physical shape (*Saguṇa and Sākāra*). Although there is no evidence of the prevalence of the Rāma-Bhakti-cult in Assam before the advent of the Viṣṇu-Kṛṣṇa-cult during the 15th-16th centuries, still Rāma occupies a prominent place along with Kṛṣṇa in the domain of the Vaiṣṇavite literature. Even his name is described as most powerful to remove sin. Mādhavadeva, in his *Nāmghosa*, and other writers like Ananta Kandali, Raghunātha Mahanta etc. in their verse-and prose-works have often described Rāma as the Supreme Soul in a human shape and the redeemer of all craving finite souls.

The Manasā-cult poet Durgāvara in his lyrical composition has much humanized Rāma along with other characters of the *Rāmāyaṇa* even at the expense of their classical dignity.

The modern poets and play-wrights have portrayed the character of Rāma in his chivalry without any religious and sectarian bias.

III.C. 62

THE BIRD 'ŚUKA' IN SANSKRIT LITERATURE

Pradip Sen, BURDWAN

Indian authors note the peculiarity of the 'Śuka' not only as a talking-bird but as a trustful story-teller by which it occupies a distinct position in the Classical Sanskrit Literature. The work like "Sukasaptati" as well as its role in the "Vāsavadattā" and "Kādambari" and its reference elsewhere reflect the same.

This paper analyses the references of the bird in Classical Sanskrit Literature in brief and tries to establish the following conclusions.

(*i*) It reminds the method of story telling in Ancient India ; and

(*ii*) Bird's talking being supernatural was thought to be infallible.

III.C. 63

TRADE AND COMMERCE IN SANSKRIT LITERATURE

V. L. Sethuraman, MADRAS

Trade and commerce played a key role in India right from very ancient period. We come across apt references about the dominant position of Trade during Vedic period. Vedic Merchant Bṛbu who

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set himself over the highest head of the merchants and whose bounty led him to give a thousand liberal Gifts to Ṛṣis.

Agni is considered as the favourite deity of the traders. Several types of trades were prevalent from those times. During the Samhita period one can easily observe the word Paṇi referring to the trader, "पणनात् पणिः" (PAṆANĀT PAṆIḤ). Sage YASKA mentions activities of the traders humorously thus. "वणिक् पथं नेनेक्ति". Details regarding trade and commerce do form part in the later literature. The present paper attempts to bring out the same duly culled out from a few specimens of Sanskrit Literature.

III.C. 64

MĀRADŪTAM ATHAVĀ KĀMADŪTAM

H. A. Shandilya, ULHASNAGAR

This Kavya is divided into two parts i.e. पूर्वभाग and उत्तरभाग. पूर्वभाग contains the message of a maid who was separated from her lover due to partition of India. The girl remained in Pakistan because her parents did not like to leave their mother-land but the boy migrated to India due to fear of communal riots and bloodshed of Hindus. But she remembers her lover fondly and requests Kāmadeva (Cupid) to act as a messenger who accepted her request. After a long search in Sind he located her lover at Ulhasnagar (Bombay) and narrated her woeful tale and pitiable condition to him.

In the latter part of the poem the youth requests Kāmadeva to take his message also and he should go by another route. He regretted his inability to see her in Pakistan on account of restrictions put upon him by the Government as he was struggling to capture some part of Sind for the settlement of Sindhi Hindus.

The Cupid became merciful to them so much so that all the restriction imposed on the youth were removed and he could go to Pakistan to meet her beloved.

The language of this Kavya is almost modern where in modern towns, holy places and beautiful sights are described. Attempt has also been made to make this Kavya easily understandable and lucid. Besides it contains factual and real things which are not found in ancient Kavyas.

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III.C. 65

संस्कृत रुपको में "शकुन" प्रयोग

श्यामसुन्दर शर्मा, शिवपुरी

लोक विश्वास पर आधारित, भवितव्य का पूर्वाभास कराने वाली भाषाहीन भविष्यवाणी की शकुन कहते है। शकुन शब्दों में नहीं संकेत में व्यक्त होते है। इनके संकेत देशकाल के अनुसार वदलते रहें है। आज के वैज्ञाविक युग में भी सामान्य जन की बुद्धि शकुन पर विश्वास करती है। शकुनों पर विश्वास भारतीय समाज में आदि काल से चला आरहा है तथा विश्व के सभी देशों में भी पूर्व से रहा है और आज भी है। रुपकों में यह विश्वास प्रतिविम्बित न ही तो यह अस्वाभाविकता समझी जावेगी। रुपकों में चमत्कार लाने के लिये तो इनके प्रयोग के अवसर आवश्यक है ही घटनाओं का पूर्वाभास कराने तथा कथा को वाञ्छित मोड़ देने के लिये भी इनका उपयोग किया गया है। प्रस्तुत आलेख में मैने प्रमुख संस्कृत रुपकों में शकुन प्रयोग के स्थलों का चयन किया है एवम् उनमें शकुन प्रयोग के औचित्या-नौचित्य का यथानुसार विवेचन भी किया है।

III.C. 66

शत्रुशल्यचरितमहाकाव्यम्—एक विवेचन

कु० विजयलक्ष्मी शर्मा, जयपुर

महाकवि विश्वनाथ द्वारा प्रणीत 'शत्रुशल्यचरितमहाकाव्य' सत्रहवींशती के उत्तरार्ध के एक महत्वपूर्ण एवं उल्लेखनीय रचना है। इस महाकाव्य के २२ सर्गे में अति प्राचीनकाल से सत्रहवींशती उत्तरार्ध पर्यन्त चौहान वंश की विस्तृत परम्परा के वर्णन के साथ महाकाव्य के एक धीरोदात्त इतिहासपुरुष नायक रावशत्रुशल्य का काव्यमयचित्रांकन किया गया है।

विवेच्य महाकाव्य ऐतिहासिक पृष्ठभूमि पर आधारित एक चरितकाव्य है। महाकाव्य के लक्षण की दृष्टि से यह एक सफल महाकाव्य सिद्ध होता हैं। इसका कथानक सुसंगठित एवं महाकाव्यानुकूल है। इतिहास और कल्पना के सुन्दर समन्वय से महाकाव्य की कथावस्तु अधिक सरस एवं प्रभावपूर्ण बनगयी है। महाकाव्य के सभी चरित्र उदात्त है। 'नवरस रूचिरा' इस रचना में वीररस की प्रधानता के साथ-साथ अन्य सभी रसो का यथास्थान उचित निवेशन किया गया है।

महाकाव्य की शैली मे सूक्ष्म निरीक्षणात्मक अलंकृतता प्रवाहमयता, भावसौष्ठवता, वर्णनात्मकता एवं चमत्कारिकता आदि सभी गुण विद्यमान है। काव्य के विविध वर्णन कवि की वहुमुखी प्रतिभा एवं विविध शास्त्रगत प्रवीणता को प्रकट करते है। उदात्त उर्वरकल्पना, प्रकृष्ट प्रकृतिचित्रण, ललित पदविन्यास, अजस्र शब्दयोजना,

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रूचिरअलंकार संगीतात्मकछन्द एवं गहनगौरवमय सूक्तियां आदि काव्यविशेषताओं का एकत्र सन्निवेश प्रस्तुत कृति में देखा जा सकता है।

महाकवि विश्वनाथ ने भी अपने काव्य की प्रशंसा अन्तिम श्लोक में इस प्रकार की है—

सुश्लोकैर्जगतां मनांसि रसयन्महत्तजातप्रथैः,
स्वोजाःसन्मधुर प्रसादविभवोऽलंकार भूरिछविः।
दोषध्वंसगभीर सद् ध्वनितया सर्वोत्तमत्वंगतो,
मान्यःकस्य न शत्रुशल्यनृपति स्तत्काव्यबन्धोप्ययम् ।।

III.C. 67

संस्कृत नाटकों में वर्णित धर्म एवं नीति

(कुमारी) सत्यभामा श्रीवास्तव, सुलतानपुर

समाज निर्माण में धर्म एवं नीति का अद्वितीय योग रहता है। यो दोनों समाज के दृढ़ स्तम्भ हैं। धर्म एवं नीति के अभाव में सशक्त एवं सुचारु समाज का निर्माण उसी प्रकार नहीं हो सकता जिस प्रकार पहिये के सहयोग के बिना रथ अपने गन्तव्य स्थल पर पहुँच नहीं सकता।

धर्म मानव जीवन के चार पुरुषार्थो—धर्म, अर्थ, काम और मोक्ष में प्रथम है। अर्थ, काम और मोक्ष की सिद्धि में धर्म ही कारण है। आचार्यो ने इसे अभ्युदय और निःश्रेयस सिद्धि का मूल माना है।

व्याकरण के अनुसार "धर्म" शब्द धृ धातु में "मन्" प्रत्यय लगाने से निष्पन्न होता है। इसके तीन अर्थ प्राप्त होते हैं—'ध्रियते लोकः अनेन इति धर्मः' अर्थात् जिससे लोक धारण किया जाय वही धर्म है। द्वितीय "धरति धारयति वा लोकं इति धर्मः" अर्थात् जो लोक को धारण करें वही धर्म है और तृतीय "ध्रियते यः स धर्मः" अर्थात् जो दूसरों द्वारा धारण किया जाय, उसे ही धर्म कहते हैं।

यह युग बौद्ध धर्म का ह्रासयुग था। बौद्ध धर्म उन्नति की और अग्रसर न होकर पतन की ओर गतिमान था। इसमें अनेक विकृतियां उत्पन्न हो गयी थी। धर्म का व्यवहारिक पक्ष समाप्त न होकर केवल सैद्धान्तिक पक्ष रह गया था। तत्कालीन समाज में बहुदेववाद प्रचलित हो चुका था। लोगों की आस्था अनेक देवीदेवताओं में थी उदाहरणार्थ—इन्द्र, वरूण, अग्नि, रुद्र, सूर्य, मरूत्, यम, विष्णु, ब्रह्मा, शिव, कुवेर, स्कन्द, कामदेव, चन्द्र, नारद, नगरदेवता, गृहदेवता, वनदेवता, लक्ष्मी, कात्यायनी, सरस्वती, शची और गौरी आदि। देवताओं के अतिरिक्त विवेच्य नाटकों में सिद्ध, विद्याधर, गन्धर्व, अप्सरा और किंपुरुष का नामोल्लेख हुआ है। इन्हें अर्द्धदेवताओं की कोटि में परिभाषित किया गया है।

नीति को दो वर्गो में विभाजित किया जा सकता है—प्रथम सामान्यनीति।

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नैतिक और मानवोचित आचरण सामान्यनीति में जाता है और राजा और उसकी शासन व्यवस्था से सम्बंधित नीति राजनीति में आती है उस युग में लोगों का नैतिक स्तर बहुत ऊँचा था। सदाचार या शिष्ट आचारण-जीवन का आधार-स्तम्भ था। मृच्छकटिक में चारुदत्त आदर्श गुणों का साकार-रूप ही है। सत्य नैतिकता का मापदण्ड था। कठिन से कठिन विपत्ति में भी सत्य का परित्याग नहीं किया जाता था। असत्य भाषण पाप समझा जाता था। प्रतिज्ञा-पालन तत्कालीन नैतिक आचरण का मूल मन्त्र था लोग प्राणोत्सर्ग द्वारा भी वचन का निर्वाह करते थे।

इस प्रकार तत्कालीन समाज में धर्म एवं नीति का श्रेष्ठ स्थान था।

III.C. 68

SOME COMMENTARIES OF THE NAISADHIYACARITAM IN MANUSCRIPT—FORM

Karunesh Shukla, GORAKHPUR

Naisadhiyacaritam (NC) is the magnum opus of the great poet—philosopher, Sri Harṣa, (C. 12th Cen. A.D.), the talented author of Khaṇḍanakhaṇḍakhādya and other philosophical works. This Mahākāvya based on the famous story of Nala and Damayantī is one of the three Mahākāvyas of the Bṛhattrayī and has invited manyg ifted writers of various ages to write Commentaries on it.

The present paper intends to give an account of the various unpublished Commentaries of the NC and to give an account of the same, with special reference to the commentaries by Udayakara alias Udayana (Manoharini) and by Cāṇḍu Paṇḍita.

III.C. 69

THE SANSKRIT TRADITION OF "THOUSAND NAME-EULOGY (SAHASRANĀMA-STOTRA)

Rama Kant Shukla, NEW-DELHI

The tradition of "Thousand Name Eulogy"—Sahasranama-stotra goes back to fairly older stratum of Sanskrit texts. The 'Visnu-sahasranama' is most probably oldest composition as compared to other attempts of the same form. This composition led to development of such compositions of different Epic-Puranic deities of sectarian character as Agni, kṛṣṇa, Kamalā, Kālī or Kālikā, Gaṇeśa, Gopāla, Gaṅgā, Chinnamastā, Jina, Tārā, Dattātreya, Durgā, Dhūmāvatī, Nṛsihma, Puruṣottama, Pratyaṅgirā, Bagalāmukhī, Bhavānī, Bhuvaneśvarī, Bhairavī, Mātangī, Rāma, Lalitā, Lakṣhamaṇa, Venkaṭeśa, Śiva, Ṣoḍasī, Sītā, Sītā-Rāma-Yugala, Sūrya, Hanumat etc. It is

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interesting to mention that this tradition has exercised so much influence that in modern times also Sahasranāma is compiled in the eulogy of even Saints and founders of new sects like Śankarācārya, Guru Nānak and Rāṣṭraguru Vanakhaṇḍeśvara etc.

The recitation of Sahasranāma is a part of worship of the particular deity. The depiction of thousand names includes a number of different glories of God, his manifestations, miraculous deeds, the typical characteristics of his physiognomy etc.

One thing which is linguistically remarkable about Sahasranamas is that they include only nouns. It is again worth noticing that a number of adjectives or adjectival phrases has been used as proper nouns. They are immensely helpful in bringing out the cardinal and original traits of the deity. There is no use of any verb form in Sahasranama compilation.

In some of the Sahasranamas the basic characteristics of incantations have been tried to be retained by alliteration for example in Dakārādi Durgā-Sahasranāma every name begins with Ds, in Kakārādi-Kṛṣṇa-Sahasranāma every name begins with syllable Ks and in Takārādi-Tārā.Sahasranāma every name begins with syllable Ts.

A rigorous analysis of the Sahasranāmas reveals many religio-historical facts which the author has attempted to bring out in the present paper.

III.C. 70

वैसवारा क्षेत्र के प्रमुख संस्कृत कबि

शिवचरण शुक्ल, रायबरेली

वैसवारा क्षेत्र उत्तरप्रदेश के रायबरेली तथा उन्नाव ज़िले के अन्तर्गत आता है। यह क्षेत्र सदैव से प्रत्येक क्षेत्र मे अग्रगणी रहा है। एक ओर जहाँ महान् साहित्यकार आचार्य महाबीर प्रसाद द्विवेदी की जन्मभूमि है, जहाँ महान् स्वतन्त्रता संग्राम सेनानी राणावेनी माधव ने जन्म लेकर अंग्रेजी को भी देशप्रेम की शिक्षा दी वहीं यह क्षेत्र संस्कृत के कवियों से भरा हुआ है—इसके प्रत्येक कोने से संस्कृत के कवियों को वाणियाँ प्रस्फुटित सी हो रही है। यहीं तो महर्षि गलभ, च्यवन, गोकर्ण आदि ऋषियों ने तपस्या की है।

इस प्रकार यह क्षेत्र हर दृष्टि से बड़ा ही उपजीव्य है।

इस समय भी यह क्षेत्र संस्कृत विद्वानों की गरिमा से युक्त है। स्व. आचार्य रामनाथ शर्मा जो राधा कृष्ण के अनन्य भक्त थे उनकी कृतियाँ राधिका विरह अनल सन्तापम्, राधा प्रमाण कुसुमाञ्जलि अत्यन्त प्रसिद्ध है। स्व. आचार्य भगवत प्रसाद

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शुक्ल जी शैव उपासक तो थे लेकिन आचार्य शर्मा जी के प्रभाव से प्रभावित होकर 'राधातत्त्व निरूपणम्' पुस्तक लिखी तथा चक्रपाणि विजय महाकाव्य का हिन्दी अनुवाद किया।

इनके अतिरिक्त अन्य महर्षियों तथा कवियों से हमारा यह क्षेत्र गौरवान्वित है।

इस शोध पत्र के लेखक की भी—राधिका विलापम्, राजीव सौरभम्, गङ्गा गौरवम्, चक्रपाणि विजय महाकाव्यम् समीक्षात्मक अध्ययन तथा 'शिव चरितम्' महाकाव्य पुस्तकें है।

इस शोध पत्र में वैसवारा क्षेत्र के सभी कवियों महर्षियों तथा उनकी कृतियों की समीक्षा की गयी है। जिससे संस्कृत विद्वानों के समक्ष वैसवारा क्षेत्र के कवि तथा काव्य समीक्षा के लिए आ सकेंगे।

III.C 71

चित्रदर्शन AND ITS IMPORTANCE IN THE PLAY UTTARARAMACARITAM

K. R. Shyamala

There is an internal flow of transcendental joy or आनन्द when one waits for the achievement of a thing. This waiting itself is a source of joy. True love consists in calmly waiting and experiencing this internal joy. This is depicted through the introductory picture scene of the play. The definitions of joy and sorrow go on changing. Sorrow is the gateway for the entrance of true joy, true perfection of the unique love as pictured by Rama in the play—

अद्वैतं सुखदुःखयोरनुगतं सर्वास्ववस्थासु यः, etc.

This is the highest stage of true love intermingled with one's own internal self. This is evidenced from the picture scene of the play in the first act. How the soul yearns for the union. How the lovers cry for the attainment of desired thing and how they wait patiently for this, how they undergo the fire ordeal of love-separation and how ultimately, they get the eternal union, not subject to any kind of bar, All these are beautifully evidenced in this unique play.

The penances of sufferings for the attainment of the unique union as depicted in the life of Rama and indicated to us through the picture scene (चित्रदर्शन) of the first act ; once again remind us of the rigorous penances of Parvati undertaken by her to get the divine and unapproachable union of Siva. As he shows the success of struggle in love-separation Bhavabhuti too shows this in this play very picturesquely.

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In fact, we can reach the conclusion that the past, present and future, all the factors of time are represented in perfect union here. The uniqueness of the whole play is depicted in this particular चित्रदर्शन Had this चित्रदर्शन been not, the play would have become absolutely an artificiality. It will not be an exaggeration that Bhavabhuti could attain the high praise of critics, due to this important चित्रदर्शन of the play—

"भवभूतेः सान्निध्याद भूधरभूरेव भारती भाति ॥"

III.C. 72

नाग

जयवीर सिंह, कानपुर

मत्स्य पुराण में नागों का विस्तृत विवरण प्राप्त होता है। इस पुराण में बताया गया है कि प्रमुख नाग विश्व के किन-किन भागों में निवास किया करते थे। आज आवश्यकता इस बात की है कि नाग वंश को आखिर सर्पो तक ही सीमित क्यों माना जाता है। जबकि हमारे ग्रन्थ बताते हैं कि ये नाग जाति के मनुष्य मंगोलिया के निवासी थे। यह जाति बड़ी ही लड़ाकू तथा साहसी थी। आर्य जब भारत में आये तो उन्होंने इन्हें पराजित किया। पराजित होने का बाद उन्होंने इधर उधर भागना प्रारम्भ किया। वासुकि जो नागों का राजा था गोदावरी के संवित भाग में शासन करता था। विष्णुपुराण में नागों के नामों में ऐरावत, तक्षक, कम्बल आदि प्रमुख हैं।

वैष्णव पुराणों में नागों के स्वरूप को दो भागों में विभाजित किया गया हैं।

1. **प्रमुख देव के रूप में :**—इस रूप में नागों को प्रमुख देव के रूप में माना जाता हैं। बलराम ने कृष्ण के समान ही सम्मानित स्थान प्राप्त किया हैं।

2. **दलित रूप :**—दलित रूप में उदाहरण वैष्णव पुराणों में मिलते हैं। इन रूपों में प्रथम भगवान विष्णु था शेषशायी स्वरूप हैं। तथा दूसरा कृष्ण के द्वारा कालिय मर्दन का हैं।

नागों में कुछ ऐसे नाग भी थे जो आर्यों द्वारा सम्मान पाते थे। ऐतरेय ब्राह्मण में अर्वुद नामक सर्प का प्रसंग प्राप्त होता हैं। वे कद्रू के पुत्र थे। वैदिक क्रियायें न कर सकने के कारण अन्धे हो गये थे। महाभारत में अर्बुद एक नाग ही बताया गया है जो मगध में रहता था।

बौद्ध साहित्य में मुचलिन्द, कालिय, अयलाल आदि ऐसे नाग राजाओं का उल्लेख हुआ है, जो कभी कभी महात्मा बुद्ध से आदरपूर्वक मिलने आया करते थे। उस विल्वि के अन्दर मन्दिर में एक भयंकर नागराज रहता था। उसके भय से कश्यय तथा उनके शिष्य मंदिर में प्रवेश पाना भी कठिन समझते थे। बुद्ध ने कश्यय से

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मंदिर में निवास के लिये कुछ जगह मांगी। उन्होंने उसी मंदिर में बुद्ध को निवास के लिये कुछ जगह प्रदान कर दी। बुद्ध के मंदिर में प्रवेश से सारा मंदिर प्रकाश से भर गया। कश्यप ने समझा कि बुद्ध को नाग ने भस्म कर दिया हैं। परन्तु देखने पर पता चला कि वह सर्प बुद्ध के कमण्डलु में आकर पड़ा हैं।

भागवत पुराण में भी कृष्ण से शेषनाग के पराजय कथा मिलती है। वसुदेव जब कृष्ण को लेकर यमुना पार करते हैं तो शैष नाग उनके चरण का स्पर्श करना चाहता हैं।

वा० श० अग्रवाल ने अपनी पुस्तक में इस वात का स्पष्ट उल्लेख किया है। उन्होंने पेशावर म्यूजियम से प्राप्त अवशेष जिसमें कश्यप बुद्ध को सर्प प्रदान कर रहे हैं।

प्रतिमा कला के बीच नागों को दो भागों मे विभाजित किया गया है।

1. **स्वाभाविक रूप** :—इसमे कालिय, शेष, अनन्त आदि नागों का वर्णन हैं।

2. **मानवीय रूप** :—इसमें वलराम जी का नाम आता है उन्होंने जीवन पर्यन्त मानवीय रूप मे क्रियायें की परन्तु मृत्यु के समय वह भी नाग रूप मे आ गये थे।

एक नागराज की प्रतिमा मथुरा से प्राप्त हुई है उसका सिर तथा एक हाथ टूटा गया है।

खजुराहों में कन्दरिया महोदय मंदिर में एक नाग कन्या की प्रतिमा है। उसके पीछे सिर के ऊपर सर्प के फन फेंले हुये हैं।

इस प्रकार हम देखते हैं कि म० पु० में जहाँ भी सर्पो का वर्णन आया है उसी प्रकार का उल्लेख अन्य ग्रन्थों में भी मिलता हैं।

III.C. 73

संस्कृतभाषा एवम् हमारा समाज

महेश्वर प्रसाद सिं

III.C. 74

भारतेंदु हरिश्चंद्र का संस्कृत साहित्य

ओम्प्रकाश सिंहल, दिल्ली

भारतेंदु हरिश्चंद्र आधुनिककालीन भारतीय साहित्य के एक जाज्वल्यमान नक्षत्र थे। उनका जन्म ९ सितंबर १८५० ई० को काशी में हुआ था तथा मृत्यु २५ जानवरी, १८८५ ई० को को काशी में हुई थी। पैंतीस वर्ष की अल्पकालीन आयु में ही उन्होने हिंदी, संस्कृत, उर्दु, आदि भाषावों में विपुल साहित्य का सृजन किया। भारतेंदु द्वारा हिंदी में रचे गए साहित्य पर पर्याप्त कार्य हुआ है किंतु संस्कृत भाषा में लिखी गई रचनाओं के अध्ययन-अनुशीलन की ओर विद्वानों का ध्यान अभी

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तक नहीं गया है। भारतेन्दु की संस्कृत रचनाओं में 'स्तोत्र पंचरत्न' का अत्यन्त महत्वपूर्ण स्थान है। भारतेंदु उत्कट देशप्रेमी थे। देशप्रेम की इस भावना के कारण ही उन्होंने अपनी सभीं रचनायो मे आपन समय के समाज का वेलाग चित्रण किया है। स्तोत्र पंचरत्न में संकलित 'श्री वेश्या स्तवराज' तथा 'मदिरास्तवराज' में अपने समय की सामाजिक कुरीतियों पर प्रकाश डाला गया है तथा 'अग्रेज स्तोत्र' में अंग्रेजों की चाटुकारिता में लगे लोगों की खवर ली गई है। व्यंग्य शैली में लिखी इन पैनी रचनाओं में पाठक के मन को भीतर तक वींध देनें की सामर्थ्य है।

III.C. 75

श्रीमद्रामायणे सत्संप्रदाय वोधनम् ॥

वेदुल सुब्रह्मण्य शास्त्री

आर्षकविना वाल्मीकिना प्रणीतं श्रीमद्रामायणं संस्कृत साहित्ये आदिकाव्यं भवति। लोकान् संस्कारसम्पन्नान् चिकीर्षुः स महाकविः सन्दर्भोचितान् वहून् सत्संप्रदायान् उपदिदेश। मैत्री निश्चये, विवाहसन्दर्भे, राज्यप्रदान समये, स्त्रिया पुरुषस्य भाषणावसरे, पुरुषेण स्त्रीसम्भाषण सन्निवेशो, इतरेष्वपि सन्दर्भेषु कथं प्रवर्तितव्यं रामायणे वाल्मीकिः निपुणं निरूपयामास। वाल्मीकेः सत्संप्रदायाणां वोधनस्य स्थालीपुलाक न्यायेन संग्रहानुशीलनमेव एतस्य व्यासस्य रचनामुख्योद्देशः।

III.C. 76

गोकुलनाथोपाध्यायस्य शिवस्तुतिमाला

श्रुतिधर झा 'सेवक' द्वारभांगा

महामहोपाध्यायः गोकुलनाथः न केवलं मिथिलामहीमण्डनः अपितु भारतवर्षस्य गौरवभूतः। शरीरिणी शारदेव भासते तत्रभवतामुपाध्यायप्रवराणां भारती। यदेवाधिकृत्य अनेन किमप्युक्तं तदेव अन्यादृष्टाश्वभूतं विद्वज्जनाश्चर्यजननं सहृदयप्रमोदकृच्चाभवत्। लधीयस्यपि तदीया शिवस्तुतिमाला तथाभूतमेव किमपि संवदति। प्रकृत निवन्धे एतदधिकृत्यैव किमपि विवेचनम् अभिप्रेतम्।

III.C. 77

RELIGIOUS SECTS IN BĀṆABHAṬṬA

Ram Niwas Sanatan, SONEPAT

The works of Bāṇa Bhaṭṭa are the mirror of his age. A close study of the Harṣacarita and the Kādambarī yields valuable information to the student of religion of Ancient India.

Different kinds of the religious sects were prevalent in those days. The study of Bháiravācārya and his disciple (See Harṣa-3, para 22

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and 25) and Divākara-Mitra (See Harṣa-8, para 7) provides a deep in sight and rich material for research in ancient Indian religion and sects. Except this, no detailed description about other sects is available in Bāṇa's works. Yet, he clearly points out those during his narrative in the context of the situations.

In Harṣacarita (Ucch. 5, para 42) he clearly points out to twenty-one sects, while in Ucch. 8, para 7, he mentions nineteen. In Kādambarī (para 88, 205) we find casual references to the women who pratised different paths of the prevalent religion.

An effort is made in this paper to present a detailed study of the system, thought, practice, dress etc. of these sects.

III.C. 78

TĀNTRIKA PRACTICES IN ANCIENT INDIA WITH SPECIAL REFERENCE TO THE KATHĀSARITSĀGARA

Nirmal Trikha, DELHI

In ancient India, religion concentrated on the relation of man with gods and lesser divine beings. It aimed to cultivate their good—will by means of prayer and sacrifice, in order to induce them to bestow in return the benefits which man desired. In contrast to it, Tantra gained its ends by influncing the course of events, without the intervention of devine beings. Tantra worked on mechanical rather than on emotional lines and gave supreme importance to spells and ritual. It was directed against demoniac and hostile agencies for either to produce or to avert evil. It aimed at the acquisition of different siddhis (supernatural powers).

Tāntrika practices had become very popular in ancient India. These practices were generally undertaken by Kāpālikas, Mahāvratins or Pāśupatas who lived in cemetery and possessed supernatural powers. The Vetālas, Bhūtas, Piśachas, Brahma-Rākṣasas, Bhairavas, Yoginīs, Yakṣiṇīs, Vidyādharīs, Śākinīs and Dākinis were worshipped with the belief that they could bestow every desired object to their worshippers.

The fact appears to be corroborated by the study of the Kathā-saritsāgara of Somadeva. Tantra consisted of Mantra and ritual. The Kathāsaritsāgra does not throw much light on the Mantra part of Tāntrika practices. Tāntrika rituals are described in an elaborate style. The ceremony of Vetala-Sādhanā is always described as Vīrasādhya. As far as the tāntrika conditions and agencies were

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concerned, the ceremony of raising a vetāla was undertaken in cemetery. Secluded environment of a cemetery helped the Tāntrikas to concentrate on their task. The night of the fourteenth day of the black half of a month (Kṛṣṇachaturdaśī) was considered to be very significant in Tāntrika practices, strict secrecy was required in these rites and the cover of darkness provided a good opportunity to the Tāntrikas to perform their practices without others taking note of them.

In ancient India, Tāntrika practices were undertaken by the people thinking that those could destroy or injure their enemies. Some Tāntrikas even did not object to perform the heinous act of foeticide for acquiring supernatural powers. Tantra largely entered into the medicine of the days.

Survey of the Tāntrika practices points to their great popularity in ancient India. Detailed and vivid descriptions of may Tāntrika practices in the Kathāsaritsāgara show that such descriptions must have been incorporated on the basis of actual facts. Inspite of their great popularity, the Tāntrika practices had attracted unfavourable criticism from the society of ancient India, because people performed all kinds of excessess under the cover of Tāntricism.

III.C. 79

'RĀJADHARMA IN MANU-SMRITI AND KIRĀTĀRJUNĪYAM'

A. R. Tripathi, SHILLONG

Manu has prescribed a set of duties for a king which is referred to as Rājadharma. The polity and conduct of life of a king as given in Manu-smriti have been widely quoted by the later poets and writers. Of course, the Kirātārjunīyam of Bharavi has been the standard text on political thoughts for ages. After a critical study, however, it becomes amply clear that Bhāravi has taken Manu as a source for his political expression, especially while portraying the duties of a king. Manu has considered king as the protector of the whole world and for that he must possess a distinguished personality adorned with numerous virtues. Possession of desired virtues will enable a king to accomplish his duties faithfully and help him acquire the status of an ideal king. Inflicting swift punishment to criminals, giving a fair justice without partiality and with perfect control on his passions, and avoiding the vices arisng from lust and anger, are some of the desired qualities. Manu has also dealt with the manner in which the

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ministers, army chief, spies and warriors should be appointed by a king. Bhāravi has emphasised that a king should promote financial resources of the kingdom and hold a penetrating defence system. According to him, besides other pre-requisites for a smooth ruling, a king must seek to secure goodwill of the people. In Kirāt it is stated that only a tactful king can enjoy the fruits of piety, prosperity and pleasure. Use of the four expedients, Sām, Dān, Danda and Bheda by a king has been strongly advocated as a means to control his own subjects and outsiders, and the circumstances in which each one of these should be applied have also been clearly defined. Much importance has been attached to fruitful anger, and code pertaining to treaty. A critical study of both texts reveals that Manu and Bhāravi are of the same opinion as far as Rājdharma is concerned.

III.C. 80

"पुराणो में श्रीराधा"

एम० एम० त्रिपाठी

पुराण संस्कृत साहित्य के उपजीव्य रहे है। इनके द्वारा भारतीय संस्कृति और परम्परा को रोचक तथा सरल भाषा से प्रस्तुत करने का प्रयत्न किया गया है। "सर्वं वेदात्प्रसिद्धयति" इस मनुबचन के अनुसार वेद सब वस्तुओं के अक्षय कोष हैं। पुराणो में श्री राधा के अस्तित्व को चर्चा तो है ही वेद में भी राधा शब्द को प्रकृति के प्रकाशक राधस् शब्द का विपुल प्रयोग हुआ है। वैसे वैदिक धातुओं राधस् धातु मिलती है, जिसका अर्थ धन है। निघण्टु (2.10) में भी इसका उल्लेख है और यास्क के निरुक्त में भी आया है—"राधा इति धननाम्"।

पुराणो में श्री राधा की छानबीन करने में बड़ी विप्रतिपत्ति उपस्थित होते है। श्री राधा का संकेत हमें जैसा कि पुराणों को विषयवस्तु है, उसके आधार पर सब कुछ श्रीमद्भागवत में ही मिल जाना चाहिए किन्तु आश्चर्य की बात है कि जिस श्रीमद्भागवत में राधाकृष्ण की ललित लीलाएं इतने विस्तार से बर्णित हैं, उसी में श्री राधा का नाम स्पष्टतया अंकित नहीं है। इस ग्रन्थ के "अनयाराधितो नूनं भगवान् हरिरीश्वरः" के "राधितः" शब्द में ही व्याकरण द्वारा खीचतानकर "राधसाध संसिद्धौ" धातु से "राधा"शब्द सिद्ध करने का विद्धानों ने प्रयत्न किया है। विष्णु-पुराण में भी राधा कृष्ण को रासलीला का वर्णन प्राप्त होता है जो श्रीमद्भागवत से अत्यन्त मिलता-जुलता है। इसी प्रकार हरिवंश पुराण, ब्रह्मवैवर्तपुराण, पद्मपुराण, देवी भागवत में भी श्रीराधा का वर्णन प्राप्त होता है। प्रकृत निबन्ध में इस पर विस्तार से विचार किया गया है।

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III.C. 81

कादम्बरी में दार्शनिक दृष्टि

सूर्यमणि त्रिपाठी

संस्कृत साहित्य की गद्य विद्याओं में कादम्बरी की श्रेष्ठतम रचनाओं में गणना सर्वमान्य है। कादम्बरी लोक जीवन में अपना विशिष्ट स्थान प्राप्त करने में पूर्णतः सफल रही है। कादम्बरी में अनेकानेक दुर्मति भस्मीभूत हो रहे हैं। समाचार पत्रों की सुर्खियों में आये दिन एतद् विषयक समाचार प्रकाशित होते रहते है। दूसरो और साहित्य जगत् में वाणभट्ट कृत कादम्बरी साहित्यिक जगत में नित्यनूतन साहित्यरसाप्लावित कर रही है। अपनी गद्यात्मक समास एवं अर्थगौरवक विशिष्टता के लिए कादम्बरी संस्कृत साहित्य में सदा स्मरणीय रहेगी।

कादम्बरी में अर्थगौरव के साथ ही दार्शनिक गौरव कम नहीं है। कादम्बरी के पात्रों, कथानकों में संवाद प्राकृतिक स्थलों के चपल दार्शनिक दृष्टियों पर केन्द्रित हैं। वाणभट्ट का आविर्भाव बौद्धसंस्कृति का संदेश जनमानस पर शाश्वत अंकित करने के लिए ही हुआ था। मानवीय सृष्टि में महती निकषकी भूमिका काम-वासना हैं। कामासक्ति मोक्ष एबं भोग के मार्गों की स्पष्ट सीमारेखा अंकित करती है। उच्चरूप प्रेम और सामान्य रूप वासना काम के दो स्वरूप हैं। प्रेम ऊर्ध्वगामी नित्य, मुक्ति का कारण आनन्द दाता है तो वासना अनित्य बंधन की हेतु, वासना शोक है। भौतिक स्थल वासना की शुद्धि तप द्वारा होती है। काव्य एवं नाटक के द्वारा कालिदास ने जो संदेश प्रसारित किया उसी संदेश को बाणभट्ट ने कथा के माध्यम से प्रसारित किया।

शूद्रक, चन्द्रापीड़, महाश्वेता, बैशम्पायन, श्वेतकेतु, पुण्डरीक, अच्छोद सरोवर-सारे नामकरण दार्शनिक दृष्टि से ही किए गए हैं। पुण्डरीक वैशम्पायन एवं चन्द्रापीड़ क्रमशः ब्रह्मतत्त्व एवं शमतत्त्व के प्रतीक हैं। बुद्धि एवं प्रज्ञा की परम्परा का ही सृष्टियों ने अपने आदर्श जीवन में पालन किया है। सृष्टि वैज्ञानिकों ने काम को सृष्टि का मूल उत्स स्वीकार किया है। मन की वृत्ति एवं काम दो महत्वपूर्ण तत्त्व हैं। 'तपसस्तन्महिनाजायतैकम्' एवं कामस्तदग्रे समवर्ततााधि मनसो रेतः प्रथमं यदासीत् (ऋक. १०।१२९।४) कामतत्त्व ही कादम्बरी है। मन सोम, नाम सुरा एवं कादम्बरी काममयी सुरा है। चन्द्रापीड़ सोम, कादम्बरी सुरा। परमेष्ठी शक्तिवारिध से ही सोम एवं सुरा आविर्भूत होकर परिवर्तित रूपकों में लोकोहरण करते हैं।

कादम्बरीरसभरेण समस्त एव मत्तो न किंचिदपि चेतयते जनोऽयम् ।।

इन्द्रायुध अश्व यन प्राणापान, पंचमहाभूत शिव के ८ प्रत्यक्ष शरीर हैं। अप्सरा शक्ति समुद्र में लीन तत्त्व की अभिव्यक्ति है।

'अद्भ्यः, सरन्तीति अप्सरसः'

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गन्धर्व 'गां धारयति इति गन्धर्वः' के अनुसार गन्धर्व ही हैं। अग्नि सोम दो गन्धर्व कुल हैं। अप्सराओं से उत्पन्न सूर्य एवं सोम दो धारायें हैं। काम एवं तप के संघर्ष ने ही लोक में मानव एवं महामानव का निर्धारण किया है।

कादम्बरी 'स्त्रीमयमपरमिव जीवलोकम्' (ऋक. ६८५)
(सर्वथा दुर्लभयौवनमस्खलितमिति अनु. १६०)

कादम्बरी की तपश्चर्या से ही मादकता की शुद्धि होती है। सृष्टि विज्ञानमें काम को जलतत्त्व या मातृतत्त्व के रूपमें स्वीकार किया गया है।

इस प्रकार अपनी दार्शनिक दृष्टि के कारण ही वाणभट्टने कादम्बरी के माध्यम से एक सृष्टि विज्ञान का कथात्मक रूपक प्रस्तुतकरने का सफलतम प्रयास किया है।

III.C. 82

इतिहासपुराण में निर्वचनों का स्वरूप

शिवसागर त्रिपाठी, जयपुर

पञ्चम वेद के रूप मे प्रतिष्ठित इतिहासपुराण का अनुशीलन अनेक दृष्टियों से किया गया है। पर इसकी भाषिक संरचना अपना वैशिष्ट्य पृथक रखती है। यद्यपि इनके सरल सुबोध भाषा का प्रयोग हुआ है और बाद के साहित्य में उपलब्ध उत्तरोत्तर कृत्रिमता इनके दृष्टिगत नही होती, फिर भी इनमें प्राप्त अपाणिनीय प्रयोग और निर्वचनों को देखकर यह स्पष्ट होता है कि इनके रचयिता मात्र पाणिनीय व्याकरण के पक्षपाती न थे। वे प्रयोग शरण थे। अतः उन्होने परम्परागत और लोकव्यवहारतः प्रचलित शब्दो व धाराकों कभी अवलम्बन किया है। उन्हें पाणिनीय व्याकरण से आक्रान्त मस्तिष्को ने भलेही कल्पित 'अतिभाषा' से सम्बन्ध कहा हो अथवा शिष्टता वश (अशुद्ध न कहकर) 'आर्ष' कह दिया हो पर वस्तुतः ये सब प्राचीन शब्द शास्त्रियों के स्वतन्त्र मतो से अथवा किसी न किसी व्याकरण से पुष्ट है, जिनमें से कतिपय का उल्लेख प्रस्तुत श्लोक में किया गया है—

ऐन्द्रं चान्द्रं काशकृत्स्नं कौमारं शाकटायनम् ।
भारद्वाजं चापिशलं शाकलं पाणिनीयकम् ।।

शब्द की सच्ची परख के लिए स्पष्टीकरण और व्याख्यापद्धति के आधार पर व्याकरण के अतिरिक्त निरुक्त शास्त्र की धारा भी विकसित हुई, जिसका प्रमुख ग्रन्थ महर्षि यास्ककृत 'निरुक्त' है। इसमें अन्य निरुक्ताचार्यो के उल्लेख से एक महती परम्परा का आभास होता है और जिसकी पुष्टि संहिताओं किंवा समस्त वैदिक साहित्य में और तत्पश्चात् इतिहासपुराण एवं लौकिक साहित्य में उपलब्ध निर्वचनों की अजस्र धारा से होती है। जिसका मूल आधार निरुक्त का ही मूल सिद्धान्त 'अर्थनित्यः परीक्षेत' है। वैदिक साहित्यगत निर्वचनों का अध्ययन किया

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गया है, पर बाद के साहित्य के उपलब्ध निवचनों पर कार्य नहीं हुआ है। किंवा यह खेल उपेक्षित रहा है। इन पंक्तियों के लेखक ने इस दृष्टि से कुछ कार्य किया है।

प्रस्तुत लेख के इतिहास पुराणगत निर्वचनों के स्वरूप सौधी पर उपरिलिखित चित्रणधारा है सन्दर्भ में एक विहङ्गम दृष्टि निक्षिप्त की गई है और लगभग ५० धाराएँ खोजी गई है। उनका विवेचन सोदाहरण किया गया है।

III.C. 83

CONTRIBUTION OF KUṬṬAMATTU FAMILY TO SANSKRIT LITERATURE

N. V. P. Unithiri, CALCUTTA

Kuṭṭamattu Kunniyūr House in Kasaragod, the northern most district of Kerala, is one of the prominent cultural and literary centres of the state. During the last two hundred years this family has produced at least ten poets. Of them, half-a-dozen poets have composed works in Malayalam as well as in Sanskrit. None of these works excepting only two is printed in Devanāgarī script so far, as a result of which scholarly world outside Kerala is completely ignorant of the literary contributions of these poets. Kuñṅuṇṇi Kuṛup (1813-1885), the author of *Devīmāhātmya*, *Vyāsotpatti*, etc., Ceṛiya Rāma Kuṛup (1847-1906), the author of Yamakakāvyas like *Rukmiṇīsvayaṃvara* and *Sītāsvayaṃvara* and stotra works like *Govindaśataka* and *Stotramañjarī* (two parts); Kuñṅaṃbu Kuṛup (1857-1911), the author of *Mūkāṃbāśataka*, *Indrasabhācaṃpū*, etc., Kṛṣṇa Kuṛup (1868-1899), the author of *Kalāvatī* and *Govardhanārādhana*; Mahākavi Kuṭṭamattu (1880-1943), the author of stotras like *Anubhūtimañjarī* and Kāvyas like *Śrīrāmakṛṣṇabhāgavatam*; and Ceṛiya Nārāyaṇa Kuṛup (1891-1969), the author of *Rājendraprasādacaritakāvya* and Sanskrit translations of the works like *Bālagopālam* (play)—these are the six Sanskrit poets of Kuṭṭamattu family. Kuṭṭamattu family's service to the cause of Sanskrit literature is remarkable. These contributions are confined mainly to stotras, yamaka-kāvyas and works on indigenous medicine. In a comprehensive study of Kerala's contribution to these fields of literature, one cannot avoid the works produced by the poets of Kuṭṭamattu family. Only a very few centres of learning are there in Kerala similar to this such as Deśamaṅgalam Vāriyam and Koṭuṅṅallūr palace.

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III.C. 84

THE POLITICAL ASPECT OF MṚCCHAKAṬIKA

N. P. Unni, KERALA

(1) The Mṛcchakaṭika attributed to the authorship of Śūdraka contains a composite plot with three aspects :

(i) the story of the love between Cārudatta and Vasantasenā,

(ii) the romance between Śarvilaka and Madanikā and

(iii) the political revolution.

(2) The political theme is as important as the love theme. Āryaka the usurper emerges on an equal footing with the hero of the play.

(3) Āryaka is referred to as Gopāladāraka at least on two occasions.

The story is that Āryaka was imprisoned by the ruler Pālaka. With the help of Śarvilaka he escapes. Pālaka is afraid that Āryaka would become the king as prophecied by sooth-sayers. The prophecy became true and Pālaka was killed in a revolution spearheaded by Āryaka who proclaimed himself as the new king.

(4) The identity of Āryaka is a problem. The adjective 'gopāla-dāraka' is explained by editors and commentators to mean 'a cow-herd boy' scholars like P. D. Gune, R. G. Bhandarkar and R. D. Karmarkar tried to offer a historical explanation and pointed out that the expression 'gopāladāraka' should really mean the son of Gopāla and not as a cowherd-boy. According to them Pradyota of Ujjain had two sons Gopālaka and Pālaka and a daughter Vāsavadattā. Pālaka must have succeeded his elder brother to the throne since the former must have died early. The son of Gopāla named Āryaka in the play must have dethroned Pālaka who became a tyrant.

(5) This historical explanation did not find acceptance at the hands of later writers for want of corroborative evidence. The problems remains whether Āryaka was a cowherd or not.

(6) We find some reference to Gopāla and Pālaka the brothers of Vāsavadattā in the Pratijñāyugandharāyaṇa of Bhāsa as follows :

अर्थशास्त्रगुणग्राही ज्येष्ठो गोपालकः सुतः ।
गान्धर्वद्वेषी व्यायामशाली चाप्यनुपालकः ॥

The elder brother Gopālaka is proficient in polity while Pālaka the younger hates music and is given to atheletic activities like hunt, The adjectives of Pālaka suggest that he was a tyrant,

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(7) A palm leaf manuscript in the collection of the Trivandrum Manuscripts Library (No. 20988 entitled Ślokāvalī) gives some stanzas to support the above view. In these stanzas Pālaka is characterised as a cruel ruler.

(8) Now it is evident that Gopāla was the elder brother of Pālaka. He died early leaving his wife pregnant. She gave birth the son Āryaka who was like his father with his pleasing qualities. Pālaka who succeeded his brother began to oppress the people. Naturally the people wanted to bring Āryaka to the throne rejecting the tyrant king Pālaka. Knowing this situation Pālaka put Āryaka in prison. With the help of his supporters Āryaka escaped from the prison and led a revolt in which Pālaka is killed. Āryaka himself became the new ruler. This is the political aspect of the play. Hence the term Gopāladāraka may be taken to mean—'the son of Gopāla'. It is preposterous to think that a cowhered becomes a king to succeed the son of the great Pradyota Mahāsena.

III.C. 85

बाल्मीकी रामायण की सीता : एक शोकसन्तप्ता नारी

वसुन्धरा, हिमाचलप्रदेश विश्वविद्यालय, शिमला

बाल्मीकि रामायण की सीता समस्त नारी जाति के लिए महान् आदर्श के रूप मे ग्राह्य है। सीता एक पतिपरायणा पत्नी है। जिसने अनेक कष्टों को सहते हुए भी जीवन भर पातिव्रत्य धर्म का पालन किया। वह पवित्र, असाधारण प्रतिभाशील, वाग्मिनी, मानिनी एवम् विदुषी नारी है। उनकी वाक्पटुता, विद्वत्ता तथा पतिव्रता होने का बोध बाल्मीकि रामायण मे अयोध्या काण्ड के निम्नलिखित श्लोक से होता है—

आर्यपुत्रा पिता माता भ्राता पुत्रस्तथास्नुषा।
स्वानि पुण्याणि भुंजानाः स्वंस्वंभाग्यमुपासते ॥
भर्तुर्भाग्यं तु नार्येका प्राप्नोति पुरुषर्षभ।
अतश्चैवाहमादिष्टा वने वस्तव्यमित्यपि ॥ अयो. 27/4-5

सीता भाग्यवादिनी नारी है, उसमें दया, करुणा तथा सेवा शूश्रुषा की भावना तो कूट-कूट कर भरी हुई है। किन्तु इन सब गुणो के होते हुए भी भारतीय समाज की यह आदर्श नारी आजीवन त्याग और तपस्या की मूर्ति बनी रही। इसका समस्त जीवन कष्टो से आक्रान्त रहे। वनवास काल मे उन्हें क्या-क्या कष्ट नही सहने पड़े। राजसी वस्त्राभूषणों के स्थान पर वल्कल धारण किए तथा कन्द-मूल-फल के खाकर तपस्वियो जैसा जीवन व्यतीत किया। वनवास के अन्तिम

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वर्त में रावण ने सीता का अपहृत कर लिया। तब तो सीता के दु:खों की सीमा न रही। इस पर भी सीता ने अनन्त दु:खों का सामना करते हुए अपने पातिव्रत्य धर्म का पालन किया। जब राम ने रावण पर विजय प्राप्त की तो सीता को सुख की एक किरण प्रस्फुटित होती दृष्टिगोचर हुई। परन्तु राम के समक्ष लाने पर उन्होने सीता को स्वीकार करने से इन्कार कर दिया। राम द्वारा अस्वीकृत सीता जव अग्नि मे प्रविष्ट हुई तो उसी समय महादेव, ब्रह्मा तथा अग्निदेवता आदि ने राम को सीता की पवित्रता के विषय मे वतलाया, यथा—

सीता लक्ष्मीर्भवान् विष्णुर्देव: कृष्ण: प्रजापति: ।
वधार्थं रावणस्येह प्रविष्टो मानुषीं तनुम् ।।

युद्ध का. वा. रा. 117/29

अग्नि कहते हैं—एषा ते राम वैदेही पापमस्यां न विद्यते ।

वा. रा. यु. का. 118/6

देवताओं के कहने पर रामने सीता को स्वीकार कर लिया। परन्तु कुछ समय पश्चात् जनापवाद के कारण राम ने गर्भावस्था मे ही सीता का परित्याग कर दिया। इस समय तो सीता इस महान् दु:ख को सह्य करने मे सर्वथा असमर्थ थी ; लेकिन अपने गर्भ मे फल रहे रघुवंश के बीज तत्त्वो की रक्षा के लिए गङ्गा में कूदने से एक जाती है। राम की इच्छा पर जव महर्षि वाल्मीकि सीता को एक वार फिर उपस्थित करते है, उस समय सीता इस कलङ्कलोक से इतनी अधिक दु:खी हो जाती है कि धरती मां को अपनि पवित्रता की रक्षाके लिए पुकारती है। धरती फटती हैं, सीता धरती मे समा जाती है।

इस प्रकार यह सरल, सरस तथा सौम्यमूर्तिसीता पति की आज्ञा का पालन करती हुई जीवनोत्सर्ग करती है। सीता यौवनावस्था से लेकर जीवन पर्यन्त शोक-सन्तप्त रही तथा उसने दु:ख सहने हुए ही दु:खदायी संसार से विदा लेली।

III.C. 86

अर्वाचीन संस्कृत काव्यशास्त्र की प्रवृत्ति

आनन्द कुमार श्रीवास्तव्य, इलाहाबाद

प्राय: सभी विद्वान् पण्डितराज जगन्नाथ को ही संस्कृत काव्यशास्त्र का अन्तिम मूर्धन्य आचार्य स्वीकार करते हैं। अतएव उत्तरवर्त्ती आचार्य और उनका काव्य-शास्त्र प्राय: उपेक्षित-सा रहा। किन्तु जिस प्रकार भरत से लेकर पण्डितराज तक संस्कृत काव्यशास्त्र की अजस्र धारा प्रवाहित होती रही है, उसी प्रकार पण्डित-राज के पश्चात् भी संस्कृत काव्य के विश्लेषण की अविच्छिन्न परम्परा दिखायी देती है। अनेक लेखकों ने काव्यशास्त्रीय तत्त्वों का साङ्गोपाङ्ग विवेचन किया। कुछने काव्यशास्त्र के किसी अङ्ग-विशेष का ही निरूपण किया तो कुछ आचार्यों ने

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प्राचीन अपना अर्वाचीन काव्यशास्त्रीय ग्रन्थों की टीकायें लिख कर काव्यशास्त्र को जीवित रखने का सफल प्रयास किया।

पण्डितराज के पश्चात् दो आचार्यों में काव्यशास्त्र लिखने का प्रवृत्ति पूर्वकाल की अपेक्षा अधिक दिखायी देती है। सम्भवतः परवर्त्ती युग में लक्षणग्रन्थों की रचना ही विद्वत्ता का सूचक मानी जाती थी। पण्डितराजोत्तर आचार्यों का परिशीलन करने पर कुछ सामान्य विशेषतायें दृष्टिगत होती हैं, यथा—(१) ग्रन्थरचना का उद्देश्य 'बालबोधाय' रहा है (२) प्रायः आचार्यों ने पण्डितराज के 'निर्माय नूतनमुदाहरणानुरूपम्' प्रतिज्ञा से प्रभावित होकर स्वरचित लक्षण के साथ-साथ स्वरचित लक्ष्य रूप उदाहरण भी प्रस्तुत किया है (३) विद्यानाथ के द्वारा काव्य-शास्त्र में प्रारम्भ की गयी यशोभूषण परम्परा का बाहुल्य दृष्टिगत होता है (४) चन्द्रालोक और कुवलयानन्द की भाँति प्रायः कारिका के पूर्वार्ध में लक्षण और उत्तरार्ध में लक्ष्य निबद्ध हुआ है (५) महाकाव्यादि वाङ्मय के माध्यम् से भी काव्यशास्त्रीय तत्त्वों की व्याख्या की गयी है (६) अलंकार शास्त्र व नाट्यशास्त्र एक ही ग्रन्थ में निबद्ध हैं (७) ग्रन्थों में तुलनात्मक अध्ययन की प्रवृत्ति दृष्टिगत होती है।

III.C. 87

THE IMPORTANCE OF DAṆḌA

Y. S. Walimbe

Adhyāyas 121 and 122 of the Śāntiparvan of the Mahābhārata discuss in detail the nature and importance of Daṇḍa, the power of punishment or force wielded by the king. The present paper deals with these two ideas exhaustively.

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IV. Islamic Studies Section

IV. 1

INDIAN CENTRES OF MUSLIM EDUCATION

Akhlaq Ahmad, ALIGARH

Mosques have been in use as centres of education from the very beginning of Islamic history, though occasionally they served as meeting places for political purposes. Mosques being the Centres of education had certain advantages, for example, separate buildings for schools were not required. Nobles donated generously to these mosques with the gradual increase in the number of students, mosques proved inadequate and separate buildings were required including residential quarters for staff and students.

The first institution for higher education was Bayt al Hikmat built by Caliph Al-Mamun in A.D. 830. But the first real university was Al-Azhar founded in Cairo (Egypt) during Fatimid period (952-975 A.D.).

In order to counteract the Shite system of education at Al-Azhar, Malik Shah established a Madrasah at Baghdad. In India the first Madrasah of real importance was Firuz Shahi Madrasah. With the arrival of the British rule, Madrasah system received a set-back. In 1780, Muslims met the Governor General in Calcutta and requested him to establish a Madrasah for their community which resulted in the start of Calcutta Madrasah which included elaborate curriculum. The products of Calcutta Madrasah were absorbed in Government services. In I857, English was also introduced in Madrasha. After the partition in 1947, the Madrasah suffered a setback and was closed for sometime. However, it reopened in 1949 and regular teaching and examination was started.

IV. 2

INSTITUTE OF ISLAMIC STUDIES

N. Akmal Ayyubi

Institute of Islamic Studies was established at Aligarh Muslim University in the month of March 1954. It was principally a research institute with the objects to promote the study of Islamic Culture and Civilization ; to promote the study of political, economic, social and cultural trends in the Muslim countries ; to promote the study of modern Arabic, Persian and Turkish (language and literature). Its field of research included the history and culture of the

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countries of West Asia and North Africa with special reference to their economic, political and cultural trends. As a supplementary activity the Institute was to conduct courses in modern Arabic, modern Persian and modern Turkish and a certificate of proficiency in the language concerned was to be awarded by the University. It was laid down that the Institute will publish books, monographs and papers ; hold seminars, Symposia and conferences. Funds were also granted for field works in India and abroad. Provision for three chairs, one each in Arabic, Persian and Trukish Studies was made ; and it was stipulated to invite eminent scholars from abroad to join the Institute as visiting professors.

The Institute was also provided, in 1954, a permanent cadre consisting of one Senior Research Fellow and three Research Assistants which was later changed to two Senior Research Fellows and three Research Assistants (one each for Arabic, Persian and Turkish Studies). Due to foreign exchange problems and some other practical difficulties the programme of inviting eminent scholars from abroad as visiting professors was not successful. Therefore, in 1958 three visiting professorships were curtailed to one and its permanent cadre was reorganized, vide item No. 4 of Executive Council No. 399 held on 23.1.1958 and item No. 17 of Academic Council No. 524 dated 16—17—21.12.1957, as three readers (One for each section of Arabic, Iranian and Turkish Studies), three Senior Research Fellows (one for each section) and five Research Assistants (three for Arabic and one each for Iranian and Turkish Studies). Shortly one post of research assistant was also upgraded into Senior Research Fellowship.

All the academic staff members of the Institute were to do only research work and the teaching of Islamic Studies subject was done since 1951 by the Department of Arabic and Islamic Studies. In 1968 the one Department of Arabic and Islamic Studies was bifurcated into two namely Department of Arabic and Department of Islamic Studies with the provision that the Institute of Islamic Studies will also function as a Department. The Academic Council of the University held on 7.9.1968(No.621) also noted "the fact that the Institute of Islamic Studies will also function as Department of Islamic Studies."

Consequently the teaching of Islamic Studies was transferred to the Institute which with all its cadre began to function as a department also. A new post of readership in Islamic Studies was also

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created and the designation of all the three Senior Research Fellows were changed in 1968 to lecturers, vide sub-item No. 3 of item 54 of the meeting of A.C. (No.621) dated 7—21.9.1968, in view of the fact that the Institute also function as a Department. All the four posts of Research Assistants were also upgraded into lecturership in 1970. Later on the existing one post of visiting professor was converted into full fledged professorship and a new post of readership was again created. Thus its cadre was consisted of one professor, five readers and eight lecturers but under the Merit promotion Scheme two readers are promoted to professors and three lecturers to readers.

The Institute was originally organised for research having sections for Arabic Studies, Iranian Studies and Turkish Studies. Each section was to deal with a separate, Geographically contiguous and/or ethnically homogeneous area or region. As research and teaching go hand in hand the Institute also began to function as teaching department. Now Islamic Studies is taught as a subject in M.A., B.A. (Hons) and in the Senior Secondary School Certificate classes. Students are also enrolled since 1968, for the research degrees of M. Phil and Ph.D. But the courses are mainly based on Arabian Studies with special reference to the history and culture of the Arabs. The Visiting committee of the University Grants Commission constituted to review the development scheme of the Department/Institute during the VI Five Years Plan period has also felt this and has noted in the report, "The activities of the Department range from Arabic Poetry to Arabic Geography. It looks like giving a tilt to Islamic Studies relating to Arab countries." It is to be noted that an attempt was made in 1974 to change the courses of Islamic Studies to make them Islam-oriented but the members of the Review Committee of the U.G.C. for the Vth Five Year Plan were also not satisfied. They have recorded, "The change in the structure of courses has oriented them towards 'Islamic Sciences'. No clear idea of how 'Islamic Sciences' differ from Theology was available. The present heavy emphasis on the courses on the Quran and Hadith, Scholasticism and Religious History, appears to make this a divinity school, whereas the previous courses were more or less courses in History, Civilization and Thought. There can be no unanimity whether the change has been in the right direction or not". They also reported, "The department would do well to bear in mind that it should not become a department of Theology, as there is a Faculty of Theology in this University, nor should it become a department

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just offering courses in some West Asian Language and History for there is a Centre of West Asian Studies in this University. It should do what the department of Arabic, Persian and Philosophy in the Faculty of Arts, the Centre of West Asian Studies in the Faculty of Social Sciences, and the Faculty of Theology are not doing". They have further said, "This department has no reason for existence if it cannot do something distinctive from what these department and the Centre are doing. It is for this department to think and decide what it should do".

The Institute of Islamic Studies of Aligarh Muslim University was one of the foremost institutions of India for the study and research of Islamic Studies and had once established a truely international reputation. Some of its members had made notable contributions. Almost all the staff members know at least one important language of their respective specialization such as Arabic, Persian and Turkish. A few of them were also invited by foreign Universities to deliver lectures. The Institute also publishes an annual *Bulletin* since 1957 and another half-yearly *Majalla-Uloom-i Islamiya* in Urdu since 1960. Various books, monographs, treatises and edited works are also brought out under its own auspices. It has developed a specialised library which contains about 23,000 books and receives more than 50 Indian and foreign journals in various languages.

IV. 3

WAS 'UMAR KHAYYAM PERSECUTED ?--AN INQUIRY INTO THE ALLEGED INCIDENT

M. Firoze, CALCUTTA

Despite extensive research on the life and works of 'Umar Khayyām (1048-1131 A.D.), carried out during the last few decades in Iran and other countries, there are still many gaps to be filled in the biography of the great Persian astronomer and mathematician, who was to some extent a poet as well. The accounts furnished about him by his contemporaries, Nizami Arudi and Abul-Hasan Bayhaqi, are actually a number of anecdotes, which, no doubt, tell about the accuracy of his astronomical calculations and the depth of his religious scholarship, but fail to throw sufficient light on the different aspects of his life, except that he had good relations with the Qarakhanid ruler of Bukhara, Shame al-mulk Nasr b.

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Ibrāhim and the Saljuqid Sultan Malik Shāh, who had commissioned him to construct an observatory at Isfahan, but was disliked by Sulṭān Sanjar, and that he died after concessing his belief in God. Two more contemporary sources, Abul Qāsima al-Zamakhshari and Imaduddin al-Isfahani, refer to Khayyām, but do not go beyond praising his mastery in astronomy and philosophy.

The picture of 'Umar Khayyām that emerges from the contemporary accounts is that of a man who devoted himself to scientific activities, including the compilation of an Arabic work on Algebra, took pleasure in scholarly discussions and displayed integrity of character and belief. But "This picture", as Jan Rypka observes, "is completely reversed about the middle of the thirteenth century", and the main authority responsible for it was the well-known historian Jamaluddin al-Qifti (1172-1248 A.D), who, in his *Ta'rikh al-Hukamā*, reveals that 'Umar Khayyām, on account of professing views contrary to the belief of Islam, had been faced with such a situation that had he not fled to Baghdad and Mecca, he would have been murdered by his fellow-men. Since the statement of al-Qifti has not been corroborated by any other source, it is generally dismissed by the critics as baseless. But the fact that the *Ta 'rikh al-Hukamā'* is a reliable source for the biography of Muslim philosophers and physicians, makes it desirable to undertake an inquiry into the alleged incident. A study of 'Umar Khayyām's thought in the socio-religious background of the period during which he lived, leads us to conclude that in spite of his belief in Islam, he had a rationalistic, and often sceptical attitude towards the religion, which could never be tolerated in those days of orthodoxy. Hence it is no wonder that, like Ibn Sinā and other Philosophers, 'Umar Khayyām too was victimised for his thoughts and there might have been a public uproar against him, forcing him to leave Nishapur for some time. It may also be surmised that such an incident would have occurred after the accession of Sultan Sanjar in 511/1118, for after that date, We have no record of the activities of Khayyām till his death.

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IV. 4

ARAB SETTLERS IN KARALA

K. M. Mohamed, CALICUT

The Arabs were welcomed to Kerala as the agents of Prosperity. William Logan states that many pagan Arabs must have settled on the coast of South India for purpose of trade even before the 7th century. According to Dr. Tara Chund the first Muslim fleet appeared in the Indian water in 636 A.D. As aresult of the sea trade the Zamorines of Calicut became one of the wealthiest rulers in India and the most powerful in the West Coast.

Since the migration of Prophet Muhammad to Madina Islam began to spread rapidly. Within seven or eight years hundreds of tribes came within the folds of the new faith. The tribes in the coastal areas of Yemen also embraced Islam in the 9th and 10th years of Hijra. Most of them were merchants and their business porspered well. Their ships passed through the ports of Konkanam, Malabar, Maabar, Ceylon, Jawa and China. In course of time a number of Arabas came and settled in Kerala. The most important among them are Mālik ibn Dīnar, the Bā Fakīs, the Bā Alvis, the Maabaris and the Qaḍis of Calicut.

The settlement of the Araba families had a telling effect on the local people who were suffocating with the rigid caste system. They soon spread over the whole coast and in a comparatively short time acquired great influence bott in politics and in society. On the one hand their leaders became ministers, admirals, ambassadors and farmers of revenue and on the other they propagated their religious ideas advocating the universal brotherhood of man.

The present paper is intended to make a survey of the Arab families who settled in Kerala and this impact on the socio-economic life of the people of Kerala.

IV. 5

ISLAM AND ITS EARLY INTRODUCTION IN BENGAL

Md. Shah Noorur Rahman, CALCUTTA

The proposed paper discusses in brief the environment in which Islam grew in Arabia. It was found to be more progressive than other religions prevailing there and was soon judged to be accepted as a universal religion. Next it shows how Islam came to Bengal. It also seeks to throw light on the secret of its success in Bengal. The part played by various factors including conversion in causing the growth of the Muslim population in Bengal has been discussed. The impact of Islam on Hinduism has been analysed. References have also been made to the rise of Shri Chaitanya and the regeneration of Hinduism. Finally the paper attempts to show how Vaiṣṇavism checked the spread of Islam.

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V. Arabic and Persian Section

V. 1

A VALUABLE MANUSCRIP OF DIWAN-I-ZAHIR FARYABI

S. A. H. Abidi, DELHI

There is a beautiful manuscript of Diwan-i-Zahir Farybi in the library of Punjabi University, Patiala. It was brought from Faryab by Amin Ahmad Razi, the author of Haft Iqlim, who was sent there by Emperor Akbar. The importance of this manuscript lies in the fact that it includes forty ghazals and three quatrains, which have yet to see the light of day. These compositions are not to be found in any of the published editions of the Diwan or Kulliyat of the poet. Moreover, it contains explanations of a number of Sufistic terms that occur in this Diwan by no less a person than Maulana Jami. The manuscript begins with an introduction partly written by Razi.

V. 2

IBN AN-NADĪM : AN ARABIC BIBLIOPHILE OF THE 10TH CENUTRY

Syed Moyeenul Haque, Chinsurah (HOOGHLY)

This paper deals with abu'l—Faraj Muhammad ibn Ishāq ibn Muhammad ibn Isḥāq al-warrāq al-Baghdadī known as ibn Abī Ya'qūb an—Nadim whose *Kitab al-Fihrist* is well-known. A brief account of his life is first given discussing specially his profession as a *warrāq* or copyist or book-seller. It has been stated that he lived mainly in Baghdad and carried on his profession as a book-seller. These two facts helped him in obtaining information about so many thousands of books and their authors. It is also likely that he was a *katib* or secreatary which also helped him in compiling the above book. It has been recorded that he completed his book al—Fihrist in 377/988.

There is a difference of opinion about the date of his death which ranges between 380/990-91 and 385/995. In an arabic journal published in the *Lisān al—Arabic* of Kuwait a paper on Ibn an—Nadim has been published in which it is stated that he died either in 392/1001 or 399/1008 which does not seem to be correct.

The merits and demerits of the *Kitab al—Fihrist* have been discussed in this paper, whether it is considered an index or a cata-

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logue, it is a unique book of its kind which is divided into ten discourses or Maqalat. According to the author's own statement the book is "an index of the books of all nations". It is valuable and important for writing the biographies of translators, scholars and authors. The book is full of information recording the names of the compilers and writers of these books written in Arabic till the time of the author, giving their genealogy, their dates of birth and death, the places to which they belonged, the merits and demerits of their writings. This book also records the titles of the books of Pre-Islamic science, of the Greeks, Persians and Indians their works which were translated into Arabic.

Thus the book gives useful information to the readers about the cultural history of the Islamic world up to the 4th/10th century.

The serious demerits may be pointed out here. There are about one hundred ninety nine gaps in the printed edition of the Text. In forty one cases the dates of deaths of the authors have been left blank. It may said against him that he did not make serious effort to fill this gapes. Moreover, there are several factual mistakes in this book.

It has been stated in the conclusion that it is a unique book of its kind the like of which never existed in any language in the world up to the 19th century.

V. 3

ARABIC POETRY IN INDIA

M. Aslam Islahi, SRINAGAR

The Indian soil has been very fertile for certain alien languages like Arabic, Persian and English. As far as Arabic is concerned, though it never enjoyed an official status in the country, but without knowing it one can hardly claim to be the expert of Islamic Sciences. Hence, Indians in general and Muslims in particular took appreciable interest in the Arabic language and literature. For achieving a mastery in Arabic they established many Madrasas throughout the sub-continent. These Madrasas are still playing a vital role in the promotion of Arabic language in India. The Indian scholars who learnt Arabic language in these Madrasas or anywhere else, were basically inclined to make themselves acquainted with the tenets of Islam. Their interest and acquaintance with Arabic gave them an impetus for composing poetry in Arabic.

In the present article, an attemp has been made to examine the

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poetic worth of India's Arabic poets and their contribution in the field of Arabic literature. India's Arabic poets in general follow the style and ideas of Arab poets especially those who belong to the pre-Islamic era. There are however, several poets who tried to introduce indigenous ideas and poetic style in their Arabic verses. By doing so, thsy added glittering pearls in the treasure of Arabic literature.

Introducing Indian ideas and Indian style of poetry in Arabic was a natural outcome of Muslims' arrival in the sub-continent but strangely enough, no serious effort has been made in this area. Contrary to it, in Spain Muslims invented new poetic forms under the influence of local literary styles. As a result, new poetic forms like "Mowashshahat" and Zajal" have been inducted in the poetic styles of Arabic literature. Now the question is why the Arabic poets of India could not succeed in creating some new poetie forms using indigenous ideas, similes and metaphors. Had our poets paid attention to this aspect, our Arabic poetry would have been more attractive and fruitful in the eyes of the Arabs.

V. 4

ETHICAL VALUES IN PERSIAN POETRY

Md. Aslam Khan, DELHI

Persian Poetry which took birth in Abbasid reign progressed a lot during the Tahirid, Safarid, Samanid and Ghaznavid periods. Its first centre was Khurasan. During the Seljuq period, Iraqi style propagated. Khusrau and Hasan introduced the Indian style which reached its zenith at the Mughal court. Persian Poetry has been rich with regard to subjects and topics. Poets have expressed different thoughts such as Ethical views. Almost every Persian Poet has dealt with ethical values in his compositions. These ethical values have a great impact on the society.

V. 5

ELEGIES ON PROPHET MUHAMMAD—A STUDY

E. K. Ahamtd Kutty, CALICUT

This paper is intended to bring to light the elegies composed on Prophet Muhammad by his contemporary poets and to bring out their salient features. The study comprises of two parts : In the

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first, the elegies are analysed so as to bring out the ideas and emotions expressed in them, citing representative verses from them. In the second part, an attempt is made to describe how these elegies reflect and portray the character and personality of the Prophet.

Any student of these poems are struck by two notable and surprising aspects : (1) These elegies have not been collected in the form of an anthology, nor any separate chapter or part is set apart for them in any of the well known works on Sirah, history and literature. (2) The elegies on the Prophet which have come down to us are quite few in number. Is it possible that the Prophet's contemporary poets who were composing poems even on the minutest details of his life have not produced much poetry on such a momentous event as his death ?

It is suprising that TABARI, and IBNUL ATHIR have not mentioned any of the eliegies on the Prophet Muhammad, in their historical works. Even IBNU KATHIR has cited only two such poems in his 'History'. Perhaps this fact has made the famous writer and critic, Muhammed Abdul Gani Hasan to conclude that the only writer who has not neglected the elegies on the Prophet is IBN HISHAM, the author of the Siratunnabi. But this is not fully correct. There is at least one author besides Ibn Hisham, who has accorded to this topic its due importance. He is MUHAMMAD IBN SA'D. In his TABAQAT he has collected the elegies of many poets on the prophet, whereas Ibn Hisham has quoted in his Sirah only the elegies of HASSAN IBN THABIT.

The well known poets whose elegies on the Prophet have come down to us are Hassan Bin Thabit, Ka'b bin Malik, Abdullah Bin Anis, Abu Sufyan bin Al-Harith bin Abdul Muthalib, and Abu Dhuaibul Hudhali. No wonder that, of these poets, Hassan bin Thabit has to his credit the largest number of elegies, and also that his elegies surpass those of others in the sincerity and intensity of feelings, as he was too intimate with and close to the prophet.

The Trio, Aboobacker, Umar and Ali who were the closest of all the people to the Prophet also composed very touching poems mourning the death of their beloved Prophet, though they were not poets in real sense.

Not only men, but women also composed elegies on Prophet Muhammad. In this connection, our sources cite the elegies of Fathima, the daughter of the Prophet Muhammad, Safiyyah the daughter of Abdul Muthalib, Arwa, the daughter of Abdul Muthalib,

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Atika, the daughter of Abdul Muthalib, Hind, the daughter of Al-Harith bin Abdul Muthalib, Hind, the daughter of Uthatha, Atika, the daughter of Zaid bin Amr bin Nufail, and Ummu Ayman.

All these elegies are noted for their depth of feeling and intensity of giref at the departure of their beloved Prophet. At the same time, they also serve as a mirror in which the personality and character of the Prophet Muhamad are reflected. Thus such qualities and traits of the Prophet as piety, justice, kindheartedness, sympathy for the poor and the weak, bravery, zeal for defending the truth, and steadfastness in inviting the people to the path of virtue and righteousness are all depicted in these poems. Similarly the aspects on his being the Messenger of God, and the last Prophet, and the source of light and guidance to the humanity, and his elevated position as the noblest of creations' (Ashraful Khalq) are also portrayed in these poems.

I have dealt with this aspeet of the study in the second part of the paper, quoting relevent verses of poems wherever possible.

V. 6

ELEMENT OF ASTRONOMY IN AMIR KHUSROW'S QIRAN AL-S'ADAYN

M. N. Mathur, NEW DELHI

Amir Khusrow Dehlavi was born in Patiali in the Etah district of U.P. (India) in the year 652 A.H/1254 A.D. He is called the pioneer of Urdu poetry though outside India, particularly in Iran and Afghanistan, he is well known for his Persian works including the famous mathnawī *Qirān al-sa'dayn* (قرن السعدین) which was completed in 688 A.H/1290 A.D. when Khusrow was 36 years old, as mentioned in this work. This mathnawī was composed at the instance of Khusrow's patron, Sultan Mu'iz al-Dīn Kayqubād (reign : 686/1288-689/1291).

Qiran al-S'adayn shows profound knowledge of the poet about various subjects particularly astronomy/astrology which is the theme of this paper. Our study shows that Amir Khusrow knew quite well the planets, zodiacs and lunar mansions. He has given detailed stellar structure of the lunar mansions i.e. منازل القمر. Further he had quite a clear concept of the astrological aspects and knew about the exact beginning of the solar year, summer and rainy seasons also,

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In this paper, we present our detailed study of astronomical/ astrological knowledge as found in *Qiran al-Sa'dayn*. It is hoped that it would lead to better understanding of this famous work from a quite different angle than stressed so far.

V. 7

CONTRIBUTION OF DR. TAHA HUSSAIN TO MODERN ARABIC

Nadvi, S. E. A.

V. 8

SHAH QUDRAT ALLAH QUDRAT—A SUFI POET OF MURSHIDABAD

Safia Parveen

Shah Qudrat Allah, born at Delhi was a dervish in doctrine. He is known as a sufi (an ascetic) poet. He was descedant of Fakhraldya A Zahid=a Saint.

Qudrat was primarily a pupil of Myr Sahmsuddin Faqyir and subsequently, of Myrza Janjanan Matzhev. He was versatile in poetry and, died in 1205 A.D. at Murshidabad. He wrote a Diwan. This Diwan is based on 757 verses. His style and expression of poetry is almost similar to Meer and Sauda.

The present manuscript, containing only the Ghazal includes several masnavi, poems, qaeydahis and rubayeas ; Beginning :

بجز نقش پا جہاں کہ یہ ہمحور رہ گیا + طاقت بھی وہاں سے جلی گئی مقدور رہ گیا

His Diwan is yet to be published. The fact that the available manuscript of his Diwan is not alphabetically arranged at present, indicates that it has escaped attention of the scholars probably due to its inaccessibilty and unapproachability.

V. 9

SHARH-I-DIWAN-I-ABU AL FARAJ RUNI

M.G. Qureshi, AHMADABAD

The Qasaid of Abu al Faraj Runi are known to be difficult Dr. Zabihullah Safa has conceded this point. Recently a manuscript entitled FAWAID-I-ĪSAWI by ĪSA bin YAQUB of Tabrez is traced at Ahmadabad where it was composed in so far untaped collection of Mr. Raza al Haqq, the Qazi of Ahmadabad. No commentary on Runi seems to have been referred to by any one. Isa says KHAWAJA MOHAMMED RISHTI had written a gloss on Runi's difficult verses, which he found to be unsatisfactory. Isa has commented upon 167 verses selected from Runi's various Qasaid. He has also explained difficult words from other verses not selected for explanation. He has also given a brief life sketch of Runi which merits consideration.

Xerox of the five folios of the manuscript is enclosed in duplicate.

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V. 10

CONTRIBUTIONS OF THE ASIATIC SOCIETY, CALCUTTA, TO ARABIC AND PERSIAN STUDIES

Abdus Subhan, CALCUTTA

The Asiatic society, Calcutta, that completed 200 years of its chequered existence in 1984, has long proved to be a popular and respected institute of culture in the world. It is the first fully-equipped institution for the advancement of Asian studies and the foremost agency for the dissemination of Oriental learning to European centres of scholarship. Even since its foundation in 1784, it has been the fountainhead of studies in Oriental lore in all its branches and a symbol of individual or collective endeavours at knowing the wisdom of the East. It has been a constant source of inspiration for scores of Orientalist societies established on its pattern throughout the world.

Patronized by the leading administrator-Orientalists of the day and equipped with a collection of precious Arabic and Persian manuscripts, numbering over 6000, most of which formed part of the old Fort William College, the Asiatic Society adopted the language and litterature of the Arabs and the Persians as principal fields of research. The initiative in this regard was takan by no less a person than its illustrious founder Sir William Jones, the prince of Orientalists. As for Jones's own contributions to these studies, they themselves constitute a fitting example for the Society of his dream to follow. Jone's chief publication of Arabic interest is a full English translation of the Mu 'allaqát', the famous seven 'suspended" or "hanging poems" of pre-Islamic Arabia. The translation created a lot of interest among the contemporary English poets who imbided in their own verses the ideas contained in the original Arabic odes. As for his Persian writings, Jone's *Persian Grammar* contains the "most informed and eloquent apologia pro-litteraria Orientalibus that has ever been penned". His *Persian Songs of Hafiz*, is, in the words of Prof. Arberry, "his most important contribution to the imitation and development of Persian studies". A notable service rendered by Jones to the Perso-Arabic and also other Oriental studies was that he had devised the first scientific system for transliterating foreign alphabets into the Roman.

As in the case of Sanskritic studies, the energies of the Society

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were principally directed to the publication of texts and translations of rare and valuable works of Arabic and Persian in its Bibliotheca Series. Most of the earlier publications of the Society were Arabic works. The earliest such publication was an Arabic Bibliography of Saikhul Imám 'Abdulláh al-Faqíhí and Shaikh Samsuddín as Sakháwí, edited by Dr. Aloys Sprenger, who was also Secretary to the Society from 1851 to 1854. In 1852, Dr. Sprenger edited al-Itquán of 'Alláma Suyúṭí, by far the most famous work on the Quaran. Sprenger also edited and translated (into English) the *Risálatush Samsiyyah*, which saw the light of the day in 1854. Another contemporary Orientalist of the day, W. Nassau Lees (1825-89) was associated with the edition of the two well-known Arabic works, the *Futúḥush Shám* of Abú Ismaíl al-Basarí and the *Nukhbatul Fikr* of Ibn Hajar al-'Asqaláni. Under Dr. Sprenger's superintendence were published two important works, namely, the *Kashfuz Zunún* 'Alláma Tahánawí, edited by Maulvi Wajíh and Ghulám Qádir, and *al-Iṣábah fi Tamyíz-uṣ-Ṣaḥába* of Ibn Ḥajar 'Asqaláni, edited by Dr. Sprenger himself, assisted by other Maulvis. In 1855-56 appeared an edition of Wáqidí's famous history *Kitábul Magházi* that deals with the history of the campaings of the holy Prophet of Islam. The edited text was prepared by Alfred von Kremer from a single manuscript discovered by him in Damascus in 1851. An English translation of Suyúṭí's famous *Tárikh-ul-Khulafá* by H. S. Jarrett came out in 1880-81.

In 1856, the Society resolved to devote its funds to the publication of Persian works, selections being confined primarily to the native historical works, giving preference to contemporary chronicles of medieval India. Beginning with the two *Tárikh-i-Fírúzsháhis* of Baraní and Shams Siráj 'Afíf, the Society brought out in its Bibliotheca Indica Series most of the famous histories of india, for instance, *Ṭabaqát-i-Nasirí* of Minháj-i-Siráj (text and Eng. Tr.), *Akbar Námah* and *Áin-i-Akbarí* of Abúl Faḍl 'Allámí (Both Text and Engl. Tr.), *Ṭabaqát-i-Akbarí* (Text and Eng. Tr.), *Iqál Náma-i-Jahángírí* (Tcxt.), *Tuzuk-i-Jahángírí* (Engl. Tr.), *'Álamgír Náma* of Muḥammad Kázim b. Muḥammad Munshi (Text), *Ma'áthirul Umará* of Sháh Nawáz Khán (Text and Tr.), *Bádsháh Námah* of *'Abdul Ḥamíd Láúrí* (text), *Muntakhab-nt-Tawárikh* (Text and Tr.) of *'Abdul* Qádir Badáúní, *Qánum-i-Humáyúní* of Khandmir (Text and Tr.) and *Tárikh-i-Bayḥaqí* (Text). Among the regional histories published by the Society, mention may be made of *Tárikh-i-Gujrát* of Mír Abú Turáb 'Alí and *the Riyáḍ-us-Salátín* of Ghulám Ḥusain Salím (Text and Tr.). Besides these historical and biographical works, there were published in the same series of publication books on literature such as *Diwán-iBayram Khán*, *Ṭayyibát-i-Sá di*, *Wis-u-Rámín* of Fakhruddín Jurjání., *Hadiqatul Ḥaqíqat* of Sanā'i, and edition of the *Rubaíyát-i-'Umar Khayyán*; on lexicography and grammar, *Fahang-i-Rashid* and *Mabání' I-Lughát* of Muḥammad Mahdí Khán; on sufism, *Majma-'ul-Baḥrain* of Dara Shikúh; and on geography *Haft-i-Iqlím Amín* Aḥmad Rází.

In addition to these regular publications, a number of smaller

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contributions were made in the shape of treatises, dissertations, notices, monographs, papers and communications, mainly published through its journal. A paper on the Arabic elements received into the Persian language was published in the second Volume of the *Asiatic Researches* as early as 1790. Between 1843 and 1866 the Journal carried as many as twenty four valuable papers from the pen of Dr. Sprenger. Professor E.B. Cowell, the noted Sanskritist, communicated in 1860 a paper on a few medieval apologues and analysis of the *Qiránus Sa'dain* of Amir Khusrau, narrating the contemporary contest between the emperor Kaikobad and his father. In 1874, Mr. J. O'Kinealy published a translation of an Arabic Pamphlet on the history and doctrines of the Wahhábís, written by 'Abdulláh, grandson of Abdul Wahháb, the founder of the Wahhábis. In 1876, Mr. P. Whalley contributed some translations from the Diwán of Zíbunnísá Begum, poetically styled Makhfí, daughter of the emperor Aurangzib. From 1865 to 1878, Henry Blochmann contributed about fifteen exhaustive and scholarly papers, including serializations of his "contributions to the geography and history of Bengal (Muslim Period)", to the Journal and more than a hundred communications that are recorded in the Society's *Proceedings*. H. Beveridge was another prolific contributor, having to his credit more than thirty papers and twenty communications on different aspects of Arabic and Persian studies. The second volume of Memoria (1907-10) carried a critical edition of the *Táríkh-i-Nuṣratijangí* of Nawáb Nuṣrat Jang of Dacca, prepared by the famous linguist Harinath De, W. Ivanow, the cataloguer of the Society, in the early decades of the present century, besides preparing the catalogue of the Persian manuscripts, presented as many as sixteen articles to the Journal, dealing with such topics as language of the Gypsies of Iran, Ismailism, dialects of Khorasan, and some Persian Darwish songs. D.C. Phillot, the noted linguist and lexicographist, deserves special mention for some of his highly original notes on aspects of Persian philology that adorn the pages of the Journal published between the years 1906 and 1911.

In modern times too, the Asiatic Society has been maintaining the glorious tradition of refined scholarship with undiminished vigour in the field of Arabic and Persian learning. Mr. A. H. Harley and Maulví Hidáyat Ḥusain, Principals of Calcutta Madrasah in the twenties and thirties of the current century, became conspicuous for ther researches in various topics of Islamic culture. The former left his mark in the form of some learned papers on some aspects of Arabic literature published in the Society's Journal, while the latter rendered a memorable service to the cause of these studies by editing some very important historical works.

Thus we see how Arabic and Persian studies have been engaging the attention of scholars associated with the Asiatic Society at different stages of over two hundred years of its existence and how the society has been endeavouring to promote the cause of these studies in this great metropolis of the East.

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VI. Pali and Buddhism

VI. 1

THE PRADĪPODYOTANA COMMENTARY ON THE GUHYASAMĀJA TANTRA

S. S. Bahulkar, PUNE

The Pradīpodyotana commentary by non-Tantric Candrakīrti is the most important commentary on the Guhyasamāja Tantra. This is the only commentary, the original Sanskrit text of which is available. It was Pt. Rahul Sankrityayan who first found the MS of the Sanskrit text and took the photographs of the same. The MS is written in the Newari script of about twelfth century A.D. The commentary covers the first seventeen chapters of the Guhyasamāja and sometimes quotes passsages from the last, i.e., the eighteen chapter which it calls *samājottara*, 'the latter Guhyasamāja'. The commentary is based on the Vyākhyātantras 'the explanatory Tantras' in the Guhyasamāja school. The terminology Candrakirti uses is not found in the Guhyasamāja. The Vyākhyātantras have developed the terminology and Candrakirti has obviously borrowed it from them. The most interesting part of the Pradīpodyotana is the *saptālaṅkāra* 'the seven ornaments, i.e. the seven ways of interpretation of the Guhyasamāja'.

The present paper is a brief survey of the Pradīpodyotana on the first chapter of the Guhyasamāja Tantra. It discusses the seven ornaments (*saptālaṅkāra*) that exhibit various ways of interpretation of the Guhyasamāja Tantra.

VI. 2

CĀTUPĀRISUDDHI SĪLA—THE BASIS OF THE SĪLA IN GENERAL

Ms. Manu Bajaj, DELHI

Sīla is the foundation of Buddhism. As a building stands on the sound foundation on the ground, similarly the entire religious, philosophical, ethical and psychological thinking of Buddhism depends on *Sīla*. Without having establised in the *Sīla* one cannot get established in the Order of the Buddha. Therefore, *Sīla* is regarded as the *ādi* or the primary factor of Buddhist Holy life.

Buddhaghosa has explained *Sīla* in the text *Visuddhi Magga* in various ways. It begins from *Ekavidhaṃ sīlaṃ* upto *Pañcavidhaṃ sīlaṃ*. Each has got several divisions and they have been explained and elaborated with the help of illustration. In the present paper

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Cātupārisuddi Sīla has been discussed. Why ? Because it forms the basis of *Sīla* in general.

Cātupārisuddhi sīla consists of the following :

1. *Pātimokkha Saṃvara Sīla.*
2. *Indriya Saṃvara Sīla.*
3. *Ājivapārisuddhi Sīla.*
4. *Paccayasannissita Sīla.*

1. *Pātimokkha Saṃvara Sīla*

It refers to the normal precepts laid down in the *Pātimokkha. Pātimokkha* is the name of a book, which is the moral code for the monks and nuns. It contains 227 rules for the monks and 311 rules for the nuns. The rules of monks have been divided into eight divisions like *Pārājikā, Saṅghādisesa, Anīyata*, etc. The rules for the nuns have been divided in seven, only Aniyata is absent there. Thus, *Pātimokkha Saṃvara Sīla* refers to the rules of the *Pātimokkha* which regulates the life of monks and nuns.

2. *Indrīya Saṃvara Sīla*

Indriya means sense organs like eye, ear, nose, tounge, etc. There are the six senses, which have its six respective objects like visible object, audible object, oderous object, sapid object, tangeble object and ideational object which always come in the range of the sense organs and creat attachment. Therefore, *Indriya Saṃvara Sīla* stands in restraining the sense organs so that when eye sees the visible object, it should be mere seeing, there should not be indulgence there in nor any delight in it.

3. *Ājivapārisuddhi Sīla*

Ājīvaparisuddhi sīla means earning livelyhood by pure means. One should not earn the livelihood by wrong means like *kuhunā, lapanā, nemittikatā, nippesikatā, labhenalabhana nijiginsinatā* etc.

4. *Paccaya sannissita Sīla*

Paccaya means requisites. There are four-fold paccayas for monks, viz., *civara* (robes), *piṇḍapāta* (alms-food), *senāsana* (residence), and *gilāna* paccaya (medicine). *Paccaya sannissita sīla* or the virtue of the proper use of the basic requisites means making the right use of the basic requisites got by right means. This has to be done by keeping in mind the purpose of their use perfectly knowing that he is using them (4 requisites) for maintaining the body only for leading holy life and not for beautifying or showing off.

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VI. 3

DHARMAKĪRTI ON SVĀRTHĀNUMĀNA AND PARĀRTHĀNUMĀNA

Lata Bapat, PUNE

There are two important issues that arise in the context of an argument, namely, how do we formulate an argument ? And how do we communicate it ? These two issues are related to each other. Without formulation of an argument it is not communicated. Hence, it is necessary to make the distinction between them. In Indian logic, Dharmakīrti seems to be the first, who made the distinction between them. He classified *Anumāna* into two, namely, *Svārthānumāna* and *Parārthānumāna*. He holds that in *Svārthānumāna*, an argument is formulated while in *Parārthānumāna*, such formulated argument is communicated. In *Svārthānumāna*, with the help *Pakṣa*, *Sādhya*, *Hetu* and *Vyāpti*, unknown object is inferred. Such inferred cognition is communicated in *Parārthānumāna Svārthānumāna* is *jñānātmaka* and *Parārthānumāna* is *Śabdātmaka*.

Dharmakīrti's distinction between *Svārthānumana* and *Parārthānumāna* is significant in more than one respect. Firstly, it bears upon the distinction between fashioning and formulating of an argument on the one hand and that of its communication on the other. Secondly, while it tells us that even a non-social context is enough for our coming to be fashioned and formulated an argument, a social context is essential for its being communicated. Thirdly, since an argument that comes to be communicated is already fashioned and formulated unless, an argument already fulfils those conditions which need to be fulfilled in order that it may be fashioned and formulated, that is, unless it may stand as an argument, the question of its communication just does not arise. Fourthly, since, fashioning and formulating an argument is prior to its communication and since the conditions of forms assure and guarantee its being able to be considered an argument at all, more communicability of it could neither be considered to be prior to its being fashioned and formulated nor could it be said guarantee to its argumentativity. This is especially the case, since plain and simple narration is communicative enough although it does not become argumentative just on that count. That is why, Dharmakīrti begins considering *Svārthānumāna* first, while consideration of *Parārthānumāna* is taken up later on in hand. Fifthly, the distinction between *Svārthānumāna* and *Parārthānumāna* cannot

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be understood as that between an argument for oneself and that for other as it is normally errensously done. In fact, there is nothing like argument for oneself and argument for others. Even when arguments are employed either for self-pursuation or in order to persuade others arguments that come to be employed need not differ from one another. Likewise, it is also erroneous just to mention the distinction between *Svārthānumāna* and *Parārthānumāna* in passing and leave the matter to rest there as many Nyāya logicians are often perone to.

In this way, Dharmakīrti has important contribution in making the distinction between *Svārthānumāna* and *Parārthānumāna.*

VI. 4

SOME ASPECTS OF TIBETAN AND SANSKRIT COMPOUNDS

Bela Bhattacharya, CALCUTTA

A good number of Sanskrit grammatical texts have been preserved in Tibetan translation. Among them Pānini Sūtra, Chandra Vyākaraṇa of Chandragomnin, Kalāpa Vyākaraṇa and others may be mentioned. Thou mi Sambhoṭa, the earliest grammarian in Tibetan is said to haye learnt Sanskrit from Indian teacher. Moreover, Thou mi Sambhoṭa composed his grammars in Tibetan and followed the traditions which he could pick up in India as a learner. Evidently, some commonnes may be traced out in morphology and compound systems between the Sanskrit grammar and Tibetan grammar.

A study has been made to point out some problems of the Tibetan Compounds with reference to the Sanskrit Compounds.

VI. 5

DEIFICATION IN BUDDHISM—REASONS AND CIRCUMSTANCES : A SOCIOLOGICAL VIEW

Shyam Sundar Bhattacharya

Buddha himself refrained from metaphysical question. His path of Dharma was a rational one. From his scornful attitude to Hindu priesthood, we can easily conjecture that he must have denied any sort of 'ritual cults' among his disciples, But from a very early date reverence for the Buddha and his chief followers led to the beginnings of a cult. Each *stūpa* erected over relics of the Buddha or of a noted preacher, became a place of pilgrimage and adoration,

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The hall in which the laity heard instruction from the monks had a *stūpa* set up in it to stir devotional feeling. But the later development shows yet a remarkable departure from this earlier path of rational instructions.

The religious interests of the masses demanded greater consideration for themselves. They were not interested in *Nirvāṇa*. An exclusively exemplary prophet of self-salvation such as Buddha was in no way any solution for them. As from the very beginning of early Hinduism, they had grown with the ethos of *Karma* and *Saṁsāra*, they were used to took for the helpless-in-need for life here and now and paradise hereafter. Thus in later ages, from the question of discipline and practical ethics, speculation moved to the question of the '*Sattva*'-problems, question concerning the person to be saved. Max Weber (The Religions of India, p. 255) has observed that in Māhāyana there was development towards a rational life method of the people. It even went beyond the extent of a rational lay religiosity. This new form of Buddhism combined an esoteric and 'essentially Brahmanical intellectual mysticism' with coarse magic, idolatry, and hagiolatry or edifying prayer formulas for the people, such as *Dhāraṇi* literature.

Hinduism began to shed much of its formalism and put forth new shoots. The cult of *Bhakti* was gradually holding the ground. It became a great challenge to Buddhism to reckon with. Development of Mahāyāna as the new form of Buddhism occured owing to this desire to outrun this up-coming rival, coupled with a natural craving of the heart to find solace through some anthropomorphic form of worship. The result was deified Gautama and a galaxy of saints. This new development paved the way for inclusion of the 'person of Buddha' as one of the incarnation of *Viṣṇu*. Sir Monier Williams has shown in details with concrete evidences how Buddhism, through interaction with Vaiṣnavism and Śaivism, dropped its unnatural pessimistic theory of life and its unpopular atheistic character.

This paper briefly deals with the story of gradual sliding of a simple agnostic and atheistic creed into a variety of theistic and polytheistic conceptions.

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VI. 6

NOTES ON SOME ASPECTS OF THE *MADHYAMAKĀVATĀRA* OF CANDRAKĪRTI

Heramba Chatterjee Śāstrī, CALCUTTA

The doctrine of the *Mādhyamika* school of Buddhism as propounded by Āryadeva and principally by Nāgārjuna in his *Mūlamadhyamaka-kārikā*, in a good number of cases becomes intelligible only through the interpretation made by Candrakīrti in his *Prasannapadā* commentary on the *Kārikās* of Nāgārjuna. In that commentary Candrakīrti refers to his own treatise entitled *Madhyamakāvatāra*. The text is preserved in Tibetan and here in this paper it wil lbe our endeavour to highlight some of the points of special importance as available in that text.

VI. 7

AŚVAGHOṢA AND THE PAINTING OF CAKRAVARTI-BUDDHA IN INDIAN ART

Asoka Chatterjee, CALCUTTA

Aśvaghoṣa's writings reflect at times the high level to which contemporary art had reached. Painting, sculpture, iconography and iconometric references are not rare in his works. In this connection special mention must have to be made so far as the painting of the Cakravartī figure is concerned.

The painting of the figure Cakravartin has attracted the attention of the writers on treatises of ancient Indian painting. The catchword Cakravartin, i.e., Cakravartin Buddha plays an important role to form the connecting link between the Buddha ācāryas and Indian ācāryas of painting. The Cakravartin enjoys a central position in the whole theory of painting, the measurements of his limbs, his characteristics, his gait are depicted with loving interest to the minutest details. Most intricate and most complicated special attention also is given to him in connection with the method of teaching, for pedagogical reasons too. He who knows how to paint Buddha-cakravartin will easily master other figures, for they are nothing but a lesser reflexion, a reduction of the type of Mahāpuruṣa. In describing his physical qualities numerous expressions are used which are known from the two series of the thirtytwo major and eighty minor marks of beauty of the Mahāpuruṣa. But these so many heterogeneous elements have certainly not been made

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up by the Buddhists but were existing already in ancient Brahmanical times and represent the ideal of a national hero. Buddha was identified with Cakravartin, that this name is given to him repeatedly in Buddhist texts. The ideal of the Cakravartin was consequently transferred to the Buddha as well as to the Bodhisattvas when the Buddhists for the art of painting adopted the canon of a heterodox sect, the reason guiding them must have been that here they fonnd a ready method of how the Cakravartin was to be portrayed in painting.

Sculpture and painting are clearly distinguished in ancient texts and have different traditions which go back to widely separated epoch. But admitting the actual painting of Buddhas and Bodhisattvas, we must be careful in assuming that the Buddhists had generally and solely used this pattern excluding all others. As in the history of Buddhism we should pay attention to the particular school with which a certain phenomenon is concerned as well as to its proper place in time and space, we should always keep in mind that the individual sects have their corresponding art school, that there existed moreover different traditions of painting widely separated by time and space.

In this context the contribution of Aśvaghoṣa, practically his Sūtrālaṃkāra is immeasurable. It speaks of about the special circle, sect or school which has made this art attractive. It is presumed from Aśvaghoṣa's observation that the noteworthy details which the Buddhists have perhaps in early times already received in regard to painting and a model of the Cakravartin Buddha from non-Buddhist Indian circles very probably the Jainas.

In the present paper it has been shown how the early writers on Art in Sanskrit have elaborately substantiated the scheme of the representation of the Cakravartin Buddha beautifully suggested and formulated by Aśvaghoṣa.

VI. 8

THE PAÑCAGATIDĪPANAṂ
(A short Pali text)

Asha Das, CALCUTTA

The Pañcagati-dīpanaṁ, (which is a poetical work of the Śataka type), has been edited by M. Leon Feer. The author and the date of composition of the work are unknown. This poem, consisting of 114 verses, deals with the five destinies in the other world, as the

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men perform good or commit bad deeds in this world by kāya (body) mana (mind) and vacī (vocal speech). The various kinds of hell e.g. Sañjīva, Kālasutta, Saṃghāta, Roruva, Mahāroruva, Tapa, Mahātapa and Avīci etc. are mentioned in this context. In fact, this small poem lays so much stress upon the phase of religious life that it becomes wearisome and monotonous to the general readers and we gain the impression that there was a mercenary motive in compiling the text.

The Pañcagati-dīpanaṃ can also be reckoned as a supplement to the Petavatthu, the seventh book of the Kuddaka-nikāya. In the Petavatthu the Doctrine of Kamma (Karma) has been analysed in the form of stories, but the Pañcagati-dipanaṃ is only a short metrical narration of the various kinds of hells undergone by men for sufferings in the other world as a result of different harmful deeds in the earthly life. In both the books we see Buddhism is rapidly transforming into a ethico-popular religion.

The literary value of this work is negligible. The metre used in it is Vasantamālatī which adds the charm to this book. The occasional use of figures of speech like the similies makes it delightful.

VI. 9

पालि साहित्य में इन्द्र

करुणा शंकर दुबें, वाराणसी

भारतीय इतिहास का अवलोकन करने से स्पष्ट होता है कि भारतवर्ष में समय-समय पर महापुरुषों का प्रादुर्भाव होता रहा है, जिनमें बुद्ध, महावीर, गान्धी आदि प्रमुख हैं। भगवान् बुद्ध ने ग्राम-निगम-जनपद में चारिका करते हुए जन-मानस को नाना कथा-उपमानों द्वारा विभिन्न विषयों पर अपने विचारों को उद्घाटित किया है, जिसे लंका के राजा वट्टगामिनी अभय ने लिपिवद्ध करवाया था, जो पालि साहित्य के रुप में प्रसिद्ध है।

पालि साहित्य में कामावचर रूपावचर और अरूपावचर भूमियों का उल्लेख है, जिसमें अनेक देव निवास करते हैं, इनमें 'इन्द्र' प्रमुख है। पालि साहित्य के अनुसार यह एक पद है, जिसे कुशल कर्मों से कोई भी प्राप्त कर सकता है। शक्र ने भी अपने कर्मों से इस प्रतिष्ठा को प्राप्त किया था, ब्राह्मण कुल में उत्पन्न यह देव चतुर शासक, महान् योद्धा, प्राणियों का हितैषी था। हिन्दु परिवार का यह देव त्रिरत्न के प्रति श्रद्धालु है, और बुद्धधर्म में तत्पर है जो इस तथ्य की पुष्टि कराता है कि कालान्तर में यह देव बौद्ध मतावलम्बी हो गया था।

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उच्चकोटि के कार्यों को करने वाला इन्द्र पालि साहित्य में बुद्ध के वादके स्थान पर स्थापित है इसका कारण, यह देवका बुद्ध का सहायक, रक्षक, सेवक होना हैं। कुछ भी हो भगवान् बुद्ध ने इन्द्र को देवराज या देवेन्द्र की संज्ञा दी है।

VI. 10

सर्वास्तिवादी आचार्य एवं उनकी कृतियाँ

प्रद्युम्न दुबे, वाराणसी

यद्यपि सर्वास्तिवाद का साहित्य हमें आज पूर्णतः उपलब्ध नहीं होता तथापि जो भी उपलब्द्ध होता है, उसका बौद्ध वाङमय में महत्वपूर्ण स्थान है। यदि सर्वास्तिवादी साहित्य की उपेक्षा कर दी जाय तो कई सौ वर्षो का महत्त्वपूर्ण इतिहास समाप्त हो जाएगा और बौद्ध दर्शन के विकास को उचित प्रकार नहीं समझा जा सकता।

बौद्ध जगत में सर्वप्रथम सर्वास्तिवाद ने दार्शनिक प्रस्थान के रूप में मान्यता प्राप्त की। इस प्रस्थान के आचार्यो और उनकी कृतियों का उल्लेख करना समीचीन होगा। कुछ लोग राहुलभद्र को इस मत का प्रथम आचार्य मानते हैं। अभिधर्ममहाविभाषा में प्राचीन सर्वास्तिवादी आचार्यों के नाम प्राप्त होते हैं। वे हैं—पार्श्व, वसुमित्र, घोषक, बुद्धदेव और धर्मत्रात। एक अन्य आचार्य भदन्त का भी उल्लेख है। महाविभाषा में और भी अनेक आचार्यो के नाम प्रकीर्ण रूप से प्राप्त होते हैं, जैसे कुशवर्मा, घोषवर्मा, द्रव, धरदत्त, धर्मनन्दी, धार्मिक, सुभूतिः, पूर्णांश, वक्कुल, वामक, श्रमदत्त, संघवसु और बुद्धरक्षित।

अब कुछ प्रमुख आचार्य और उनकी कृतियों की चर्चा की जा रही है। आचार्य कात्यायनीपुत्र ने ज्ञानप्रस्थान की रचना की। यह सर्वास्तिवाद का प्रमुख अभिधर्म-ग्रन्थ है। अन्य छः अभिधर्म-ग्रन्थ इसके पाद स्वरूप हैं। प्रकरणपाद की रचना स्थविर वसुमित्र ने की थी। विज्ञानकाय के रचयिता स्थविर देवशर्मा थे और धर्मस्कन्ध, प्रज्ञप्तिशास्त्र, धातुकाय और संगीतिपर्यायपाद के रचयिता क्रमशः आर्यशारिपुत्र, आर्य मौद्गल्यायन, पूर्ण और महाकौष्ठिल हैं।

ज्ञानप्रस्थानशास्त्र पर लिखे गये विशालकाय भाष्य को विभाषा कहते हैं। विभाषा और महाविभाषा को कुछ लोग एक पृथक्-पृथक् मानते हैं। विभाषा के कुछ प्रमुख आचार्य हैं—वसुमित्र, घोषक, बुद्धदेव, धर्मत्रात और भदन्त। भदन्त धर्मत्रात, भदन्त घोषक, भदन्त वसुमित्र और भदन्त बुद्धदेव क्रमशः भावान्यथिक, लक्षणान्यथिक, अवस्थान्यथिक और अन्यथान्यथिक सिद्धान्तों के प्रवर्तक हैं।

सर्वास्तिवाद के इतिहास में चतुर्थ शताब्दी स्वर्ण युग मानी जाती है, क्योंकि इसी युग में दो बड़े आचार्यो वसुबन्धु और संघभद्र ने प्रमाणिक ग्रन्थों की रचना कर इस मत के प्रभाव को बढ़ाया। वसुवन्धु ने परमार्थसप्तति, तर्कशास्त्र, वादविधि, अभिधर्मकोश, अभिधर्मकोशभाष्य आदि ग्रन्थों की रचना की। संघभद्र ने वैभाषिक

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सिद्धान्तों के पुनरुद्धार हेतु अभिधर्म-न्यायानुसार तथा अभिधर्मसमय-दीपिका की रचना की।

इसके अतिरिक्त घोष ने अभिधर्मामृतशास्त्र और धर्मोत्तर ने अभिधर्महृदय नामक ग्रन्थों की रचना की। उपशान्त और धर्मतार या धर्मत्रात ने अभिधर्मशास्त्र पर पृथक-पृथक् टीकायें लिखीं। परमार्थ ने लोक प्रज्ञप्ति-अभिधर्मशास्त्र की और ह्वेनसांग ने अभिधर्म-भूमिका शास्त्र का अनुवाद किया। इसी प्रकार अन्य आचार्यों ने विभिन्न ग्रन्थों की रचना की।

VI. 11

A NOTE ON THE MISSING PORTIONS IN THE POṢADHAVASTU TEXT (SANSKRIT VERSION) OF THE MŪLASARVĀSTIVĀDA VINAYA

Jayeeta Ganguly

The Gilgit Manuscripts (Vol. 3. Pt. IV) containing the Poṣadhavastu of the Mūlasarvāstivāda Vinaya was published by Prof. N. Dutt and Shri Shivnath Sastri in 1960.

The editor has compared the Tibetan version of the Mūlasarvāstivāda vinaya preserved in the Bkanḥ Gyur (Kanjur) collection with the Sanskrit text. However, some portions which were not available in the Sanskrit version of the Poṣadhavastu remain untouched. This evidently causes some inconvenience to a reader of the Mūlasarvāstivāda Vinaya.

These missing portions have, however, been restored from the Tibetan version. Sde. Dge Edition. and the contents include some important data regarding the Poṣadha observance. The gist of the contents of the missing portion has been given in the paper.

VI. 12

बौद्ध परम्परा में 'कर्म' का स्वरूप

वीणा गौड़, दिल्ली

लोक में भगवान् बुद्ध का उत्पाद निश्चय ही एक अद्भुत घटना है। बुद्ध जैसे महापुरुष विश्व-साहित्य के इतिहास में न्यून संख्या में ही हैं। जिस महानता की उपलब्धि उन्हें हुइ, वह उनका सौद्देश्य निजी प्रयास था। शास्ता द्वारा प्रदत्त उपदेशों में 'कर्म' का सिद्धान्त मानव-जीवन में अत्यन्त उपयोगी एवं महत्वपूर्ण है जो स्वयं में अनुभवगम्य है।

'बौद्ध-धर्म' एक मनोवैज्ञानिक धर्म है। मनोविज्ञान की आधारशिला पर वह प्राणिजगत् को कम्मदायाद, कम्मयोनि तथा कम्मपटिसरण घोषित करता है।

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"कम्मस्सका माणव सत्ता कम्मदत्यादा कम्मयोनी कम्मबन्धु
कम्मपटिसरणा कम्मं सत्ते विभजति यदिदं हीनमणीततायाति ।"

कर्म ही पुनर्जन्म का मूल कारण है। सद्गति और असद्गति का आधार कर्म को ही निर्दिष्ट किया गया हैं तथा यही उसका विपाक हैं :—

"कम्मा विपाका वतन्ति विपाको कम्मसम्भवो ।
कम्मा पुनब्भवो होति एवं लोको पवत्तती ति ।।"

'कर्मवाद' बोद्धधर्म में एक विशिष्ट स्थान रखता है। 'अंगुत्तरनिकाय' और 'नेत्तिप्पकरण' आदि में कर्म के विषय में यह वाक्य कई स्थलों पर प्रयुक्त हुआ है :—

"कम्मस्स कोम्हि कम्मदायादो कम्मयोनि कम्मबधु
कम्मपटिसरने यं कम्मं करिस्सामि कल्याणं वा पापकं वा
तस्स दायादौ भविष्यामि ।"

इत्यादि प्रकार से 'कर्म' के स्वरूप को अभिव्यक्त किया गया है।

मूलतः 'कर्म' का विवेचन दो रूपों में किया गया है—(1) चित्तकर्म अर्थात् मानसिक कर्म, (2) चैतसिक कर्म अर्थात् काम और वचन से उत्पन्न कर्म। भगवान् बुद्ध ने स्वयं "चेतनाहं भिक्खेव, कम्मं वदामि" कहकर कर्म को स्वभावतः "चेतना" कहा है। कुशल, अकुशल चेतनाएँ ही वस्तुतः कुशल, अकुशल कर्म हैं। इन चेतनाओं से वासित एवं संस्कारित व्यक्ति स्वयं फलोन्मुख हो जाता है, उसे किसी प्रेरक की आवश्यकता नहीं है। "अभिधम्मकोश" में वर्णित किया गया है :—

"विपर्यस्तमतिर्याति गतिदेशं रिरंसया ।
गन्धस्थानाभिकामोऽन्यः ऊर्ध्वपादस्तु ।।"

प्रथमतः कर्म "कृत" होते हे तत्पश्चात् 'उपचित' होते हैं। कर्म करने की पृष्ठभूमि में चित्त भावना का आधार होता है। अर्थात् भावों की शुद्धि, अशुद्धि पर कर्म-प्रवृत्ति निर्भर रहती है। 'संकल्प' अर्थात् प्रयोग, संकल्प के अनुसार सामग्री का एकत्रीकरण (प्रयोग), संकल्प की कार्य रूप में परिणत करना (मौल कर्म पथ) तथा अनुवर्तन (पृष्ठ) ये कर्म की परिपूर्णता के चार सोपान हैं।

चार्वाक् को छोड़कर प्रायः सभी भारतीय दर्शन—कर्म, कर्मफल एवं पुनर्जन्म के पक्षधर हैं। भगवान् बुद्ध के पश्चात् बौद्ध-धर्म अनेक निकायों के रूप में विकशित हुआ। उनके विचारों का आश्रय लेकर स्थविरवाद, सर्वास्तिवाद सौत्रान्तिक योगाचार एवं माध्यमिक आदि अनेक दार्शनिक प्रस्थान बाद में विकसित हुए। इन प्रस्थानों के आचार्यों ने स्वसिद्धान्त के अनुरूप परपक्ष का निराकरण करते हुए "विशुद्ध कर्मवाद" की स्थापना की। इन सभी मतों के अनन्तर भगवान् बुद्ध की अपनी विशेषता यह थी कि उन्होंने कर्म के विषय में जो सिद्धान्त स्थिर किया उसका स्वरूप निम्न था—आसक्ति और रागद्वेष से सम्पन्न होकर ही इहलोक या परलोक मे फलदायी होता है, अनासक्ति से किया हुआ कर्म कथमपि फलप्रद नहीं होता है।

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उपर्युक्त सूक्ष्म अवलोकन के अनुसार निष्कर्ष यह है कि बौद्धदर्शन में ही नहीं अपितु सभी दर्शनों में "कर्म" का महत्वपूर्ण स्थान है, क्योंकि बौद्ध-धर्म का प्रमुख सिद्धान्त "दुःख" भी इसी का परिणाम है।

VI. 13

INTERPRETATION OF SAṄKHALIKHITA-BRAHMACARIYA

Devaprasad Guha, CALCUTTA

The word appears at several places of the Pali scriptures. Buddhaghosa's explanation of the word appears to be rather far-fetched. An interpretation, based on the *Mahābhārata*, is suggested.

VI. 14

MEDICINAL CURE OF THE EARLY BUDDHISTS IN THE BACKGROUD OF VINAYA RULES

Manikuntala Halder, CALCUTTA

Buddhism in its early stage bears the clear stamp of some obligatory directives which are prescribed for observance by the disciples of Buddha. Buddha promulgated four main bindings of a Bhikkhu's life in the form of four 'Nissayas' which technically mean resources or requisites and that which every monk is bound to observe. Among the four' the last Nissayas i.e., 'Pūtimuttabhesajjaṃ' (Skt. Pūtimūtrabhaiṣajyam) mainly stresses on medicament for the sick of the order, i.e,, cow-urine as medicine for them perhaps on the idea that cow-urine contained medicinal properties and easily available for the monks. These requisites are explained to the adherents after Higher Ordination (Upasampadā) and the violation of these rules constituted a Dukkaṭa offence. But in course of time with the increasing number of the disciples of the order various ailments and diseases spread over. So Buddha again sanctioned five kinds of articles viz. ghee (sappi), fresh butter (navanītaṃ), oil (telaṃ) honey (madhu) and molases (phānitaṃ) as extra concessions (atirekatābha). Although Buddha gave instructions for the proper use of these articles but later on he had to compromise with the situation and had to relax and reverse the rule to the effect whenever needed those five kinds of substantial food articles may be used as medicine. Thus it is seen that the evolution of the rule of the four Nissaya started with five extra allowances carried on by relaxation on the use of a number of food articles by way of medicament by Buddha himself, as for example, whenever needed Buddha

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allowed cooked tallow as medicine (vasāni bhesajjāni) prepared with oil. Different kinds of roots, herbs, plants, leaves, bulbs, seeds, fruits, gums, salts etc. were also included in the list of medicines subsequently. Then gradually palatable articles like telaṃ, ghee, various juices, meat-broth, rice-milk etc. were allowed by Buddha himself according to the circumstances. So the very rule on the 'Pūtimuttabhesajja' was lost and amplified for coupled with by-laws and corollaries'.

However, it is to be admitted that Buddha was a very successful diplomat whenever he could understand that the thrust of outside social influences was irresistible, he at once changed or relaxed the strictness of the rules before their violation. With the passing of days, the livings of monks became complicated and as such their demands increased. No longer they remained satisfied by adherence to 'Pūtimuttabhesajja' as the only medicine. They adopted different kinds of food articles as medicine for healing diseases. Buddha was fully aware of it but he did not resist rather he relaxed the rules conveniently as his aim was to bring people under the fold of the Saṁgha by persuation and not by confrontation.

VI. 15

बौद्ध धर्म और चिकित्सा विद्या

सत्यदेव कौशिक, अलीगढ़

बौद्ध शास्त्रों में पाँच महाविद्याओं का उल्लेख है, जिनमें चिकित्सा विद्या भी समाहित है। ये पाँच विद्याएँ हैं—शब्द विद्या शिल्प या कला विद्या; हेतु विद्या या प्रमाण विद्या, चिकित्सा विद्या और अध्यात्म विद्या। इन विद्याओं के ज्ञान अभाव में सत्वों का हित करना असम्भव है। आचार्य चन्द्रकीर्ति ने 'मध्यमकावतार' में कहा है कि जैसे चक्षुवान् पुरुष अन्धों के समूह को सरलता से इच्छित देश मे ले जा सकता है, उसी प्रकार पाँच महाविद्याओं के ज्ञान से समस्त सत्वों के लिये यथार्थ कल्याण सम्पादन करना सम्भव है, क्योंकि इन महाविद्याओं के माध्यम से स्वार्थ एवं परार्थ दोनों सिद्ध किये जा सकते हैं। भगवान तथागत का उद्घोष—'चरथ भिक्खवे चारिकं बहुजनहिताय बहुजनसुखाय.....।' भी चिकित्सा विद्या की और संकेत कर रहा है।

बुद्ध के उपर्युक्त उद्घोष को ध्यान में रखते हुए तीसरी शताब्दी के उत्तरार्द्ध में सम्राट अशोक की आज्ञा से भारत के मुख्य नगरों में बीमारों और घायलों के लिए औषधालयो की स्थापना हो गयी। सम्राट अशोक ने भिक्षु और ग्रीक राजाओं के राज्य में धर्म प्रचारार्थ बौद्ध भिक्षुओं को भेजा साइबेरिया और मध्य एशिया के

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भयंकर और निर्जन प्रदेशों से गुजरते हुए जंगली कवीलों को सदाचार और मानवता का उपदेश देते हुए बौद्ध प्रचारक वीमारों और घायलों की चिकित्सा करने का भी पूरा ध्यान रखते थे। इस प्रकार उन्हें एक प्रकार से चिकित्सक, प्रचारक कहा जा सकता है। इस काल में बौद्ध अन्य देशों की औषधियाँ अपने साथ लाये और इस प्रकार भारतीय चिकित्सकों ने पहले से तन्नत और विस्तृत औषध विज्ञान को समृद्ध बनाया। इस काल में जीवककौमारभृत्य वाग्भट्ट, अश्वघोष, नागार्जुन, चन्द्रानन्द और चरक आदि चिकित्सा विद्या के मनीषियों का प्रादुर्भाव हुआ। इस काल के विश्वविद्यालयों में आयुर्वेद का अध्ययन सुचारु रूप से किया जाता था। तक्षशिला, नालन्दा और विक्रमशीला विश्वविद्यालय जगत् प्रसिद्ध थे। जहाँ देश-देशान्तर से विद्यार्थी आयुर्वेद के अध्ययन के लिये जाते थे।

बौद्ध साहित्य प्रायः तीन भाषाओं में उपलब्ध होता है—भोटभाषा, संस्कृत और पालि। इन तीनों भाषाओं में चिकित्साविद्या के ग्रन्थ उपलब्ध हो हैं। भोट परम्पराओं में चिकित्सा विद्या की उत्पत्ति सम्बंध में कई मत हैं। मनुष्य एवं पशु इन दो शब्दों सत्वों के साक्षात् कल्याणार्थ बोधिसत्त्व चिकित्सा विद्या का ज्ञान अर्जन करते हैं, क्योंकि वे सत्वों को दुःखी नहीं हेख सकते। भोट देश में इस विद्या का पर्याप्त विकास हुआ। इस विद्या पर भोट विद्वानों ने अनेक ग्रथों की रचना की।

संस्कृत में भी चिकित्सा के ग्रन्थ मिलते हैं। इन ग्रंथों पर टीका ग्रंथ भी उपलब्ध हैं। संस्कृत बोद्ध साहित्य में व्याधियों के उपशम एवं औषधों का विवरण उपलब्ध होता है। इन ग्रंथों में सुवर्णप्रभास, सद्धर्मपुण्डरीक, ललितविस्तर तथा दिव्यादान आदि उल्लेखनीय हैं।

बहुकालीन चिकित्साविद्या का पर्याप्त वर्णण पालि बोद्धसाहित्य में उपलब्ध होता है। विनयपिटक का 'भैषज्य स्कन्ध' चिकित्सा पद्धतियों, भैषज्यों एव उनके उपयोगो के लिये प्रसिद्ध है। शल्य चिकित्सा की शिक्षा प्रदान के सम्बन्ध में 'विशुद्धिमग्ग' नामक ग्रन्थ में भी उल्लेख मिलता है। जातकों के वर्णन से भी चिकित्सा विद्याके अभ्युदय का पता चलता है। वुद्ध ने अपने उपदेशों में चिकित्सा विद्याको स्थान दिया। उन्होंने भिक्षुओं को इसका ज्ञान कराया था। और रोगियों की सेवा के महत्व को बतलाते हुए कहा था—'यो गिलानं उपट्ठेय्य, सो मं उपट्ठेय्य।' अर्थात् यो रोगी की सेवा करता है, वह मेरी सेवा करता है।

VI. 16

भगवान बुद्ध और उनका जातिभेद खंडन

बालचंद्र खंडेकर, नागपुर

ब्राह्मण धर्ममे जन्मपर आधारित जातिभेद हैं। मः बुद्धको जन्मपर आधारित जातिभेद मान्य नही है। इस जातिभेदका मः बुद्धने निषेध और खंडन किया है।

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"ब्राह्मण ही श्रेष्ठ वर्ण है, ओर वर्ण हीन (नीच) है, ब्राह्मण ही शूक्ल वर्ण है और वर्ण कृष्ण है, ब्राह्मण ही शुद्ध होते है, अब्राह्मण नही, ब्राह्मण ही ब्रह्माके औरस पुत्र है, मुखसे उत्पन्न, ब्रह्मज, ब्रह्मनिर्मित, ब्रह्मार्क दामाद है ।...अैसा ब्राह्मण वर्ग कथन है ! मः बुद्धने इसका खंडन किया "ब्राह्मणोकी ब्राह्मणियाँ ऋतुमती, गार्भिणी, जनन करती, पित्नती देखी है । योनिसे उत्पन्न होते हुये भी वे (ब्राह्मण) ऐसा कहते है यह मिथ्या भाषण है । इन चारो वर्णोमे कृष्ण और शुक्ल धर्मोको करनेवाले दोनों तरहके मनुष्य पाये जाते हे, तो ब्राह्मण कैसे कहने ह, ब्राह्मण ही श्रेष्ठ वर्ण है ।

मः बुद्धने कर्मपर आधारित श्रेष्ठता और निचता वर्णित की है । "जन्मसे वृषल होता नही, जन्मसे ब्राह्मण होता नही, कर्मसे वृषल होता हे और कर्मसे ब्राह्मण होता है । कर्मसे जात निश्चित होता है ।

चारो वर्ण समसमान है । सदाचारी और दुराचारी आचरण करने वालेको उसी प्रकारक फल प्राप्त होता है, इसमे यह देखा नही जाता की यह च उच्च वर्णका या नीच वर्णका है ।

मः बुद्धके इस दृष्टिकोणका आजभि भारतवर्षके उतनाहीं महत्व है जितना उनके कालमे था !

VI. 17

WORLD PEACE THROUGH BUDDHISM

Bimlendra Kumar, DELHI

On May 23, India is going to celebrate the 2530th birth anniversary of Lord Buddha, one of the greatest apostles of peace. He stood for the uplift of mankind. He was the pioneer to give India the message of Peace which penetrated down to the veins of Indian body.

Today there is the need of peace to save human kind from total annihilation. The teachings of Lord Buddha is giving peace and solace to millions throughout the word.

Understandably, the dread of nuclear weapons has brought us closer to our commitments to practise values which are deeply inset in the classical heritage of man in Buddhism. Qualities like morality, kindness, and wisdom are such gravitational forces and radical constructs and have led to the foundation of its culture. These qualities, if practised systematically in their perspectives should develop unity and peace, the two conditions for revival of inter-faith and spiritual motivation.

The scope of unity in Buddhism is not confined to spirituality or even humanity alone. This projection must aim at the totality of all sentinent beings and in harmony with the external physical

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world. To achieve this, the method would be cooperation and interdependence. The facit assumption of Buddhists is that cooperation alone is construction-oriented and struggle is destruction-oriented.

It appears from the Buddhist literature that the Budddha has also conceived an ideal form of social order and wished to put it on the earth with religious fervent and virtuous fragrance. It is the 'Brahma-vihrāra', which refers to a superior and noble way of living, surcharged with internal and external bliss generated by peace and tranquility. It has four human values serving as the four firmly footed pillars of the social structure. They are the Friendliness (mettā), compassion (karūṇā), Joy (muditā) and Equanimity (upekkhā). Each member has to inculcate and develop them within him.

'Friendliness' refers to universal friendliness or 'parahita-kāmatā', which is the name of arising of the wave of consiousness on the surface of mind, saturated with the sublime feeling of well being for all.

'Compassion' is not the name of mere verbal sympathy but a natural flow of mind to become one with the suffering of others and make efforts for its removal. It is an unbounded flow of love and affection not having even a tinge of hatred. Love and compassion are the moral fabric of world peace.

'Joy' stands for unalloyed pleasure on the well being of others. It is the overwhelming flow of pleasantness on the smooth wayfaring of others surrounded with all possible agreeableness and not having even the slightest spot of jealousy.

'Equanimity' considers all the beings equal and mars the feeling of low and high, ill-born or well born etc. It also does not take into consideration the folly of ignorants but rather naturally proceeds for their gradual amelioration.

It is said that each member of the society should saw, nourish on the undisturbed surface of mind, the saplings of these four sublime human values and develop them so as to pervade through all the six directions, making the entire atmosphere surcharged with soothing waves of peace and tranquility. In this background, there will develop a social order where there is neither enmity nor quarrel nor suppression nor unpleasantness of any type. Rather there shall prevail the supreme region of happiness, both internal and external.

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VI. 18

A NOTE ON MADHYADEŚA IN THE MŪLASARVĀSTIVĀDA VINAYA

Anandamayee Ghosh, SANTINIKETAN

The Mūlasarvastivāda vinaya avaliable in Chinese and Tibetan has also come down to us in Sanskrit original partially. In the history of the devlopment of Buddhist sangha the Mūlasarvastivāda Vinaya plays an important role. In otherwords the Vinaya text may be regarded as a storehouse of information about India and her peoples.

In the present paper a brief account of Madyadeśha, the seat of the cultural life of the Indians since the Pre-christian days, has been very aptly depicted in Sanskrit as well as in Chinese and Tibetan. It represents some more informations regarding Madyadeśa from the ancient sources.

VI. 19

ANTONYMNS IN PALI

Madhusudan Mallik, SANTINIKETAN

Pali is an archaic Prakrit of the first Middle Indo-Aryan Period. It shows a variety of forms associated with manifold developments of meanings. From the Pali Canon I have tried to collect as many opposite forms as possible and to discuss them under certain principles—

a (as a negative particle)

appamāda (Dh. 57) wakefulness, pamāda (Sn. 156) carefulness.

a-ana

Agāra (Sn. 1002), house, anāgāra (Vin-i. 15) houseless.

ati-ana

accodaka (Dh.A.i. 52) too much water, anodake (J.i. 307) without water.

ana-sa

Anādana (A.i. 10) free from attachment, sādana (Dh.A. iv. 180) attached to the world.

ajjha-bahi

ajjhatta (D.i. 37) inside, bahiddhā (Vin-iii. 113) outside.

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anu-paṭi

anukūla (Vv.A. 280) favourable, paṭikūla (Vin.i. 58) unfavourable.

appe-mahe

appesakkā (Miln. 65) of little power mahāssakā (Vism. 419) of great power.

abhi-vi

abhimukha (J.ii. 3) towards, vimukha (Mhvs. 80) away.

ut-anu

uppāda (D.i. 185) coming into existence, anuppāda (M.i. 60) not coming into existence.

upa-anu

upādāma (J.iii. 342), attached, anupādāna (Th.i. 840) unattached.

ora-para

orato (Miln. 210) from this side, pārato (Vin.ii. 209) from the other side.

garu-laghu

garu (J.i. 96) heavy, laghu (A.i. 10) light.

du-su

dukkha (Su. 401) suffering, sukha (Dh. 118)

ni-pa

nivāta (It. 92) without wind, pavāta (Vin.ii. 79) wind.

ni-sa

nissirīka (J.vi. 225) without splendour, sassirīka (J.i. 95) splendour.

vi (negative)

virāga (Sn. 795) absence of passion, rāga (D.ii. 79) passion

Miscellaneous

hemanta (J.i. 86) winter, gimha (Miln. 214) summer.

VI. 20

बौद्धधर्म में वामाचार की प्रवृत्तियों का अभ्युदय एक अध्ययन

श्रीमती बसुंधरा मिश्रा, वाराणसी

भगवान् बुद्ध ने प्रव्रज्या का उद्देश्य ब्रह्मचर्य पालन बतलाया था। संघ में ब्रह्मचर्य का पालन निष्ठा से किया जाता था। ब्रह्मचर्य खण्डित होने पर भिक्षु को संघ से निष्कासित किया जाता था। यह अपराध पाराजिक की कोटि में आता था। इस प्रकार प्रारंभिक बौद्धधर्म में किसी भी प्रकार ब्रह्मचर्य में शिथिलता नहीं थी। भगवान् बुद्ध ने इसी की आशंका से भिक्षुणियों के संघ प्रवेश में उत्सुकता नहीं

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दिखाई थी। इतना ही नहीं यव भिक्षुणियों का प्रवेश हो गया तो भगवान् बुद्ध ने कहा कि अब बौद्ध धर्म पॉच सो वर्ष ही रहेगा।

भगवान् बुद्ध ने जिस आशंका के आधार पर यह भविष्यवाणी की थी वह एक प्रकार से सही निकली। भगवान् बुद्ध के परिनिर्वाण के वाद तंत्रों मंत्रसे वामाचार का अभ्युदय हुआ और भगवान् बुद्ध को ब्रह्मचर्य पालने वाला धर्म छिन्न-भिन्न हो गया। बौद्ध धर्म में वामाचार का अभ्युदय क्यों हुआ ? यह एक विचारणीय प्रश्न है। कुछ लोग इसमें भिक्षुणियों का प्रवेश, कुछ भिक्षुओं की काम लिप्सा को ही आधार मानते हैं। लेकिन अध्ययन करने से पता चलता है कि इममें और भी कई स्वाभाविक कारण थे जिनकी प्रक्रिया या परिणाम स्वरुप इनका अभ्युदय हुआ।

वामाचार का अभ्युदय तंत्रों एवं मंत्रों से माना जाता है। यद्यपि भगवान् बुद्ध ने उत्तर मनुष्य धर्म सेवन को भी पाराजिक अपराध कहा था, लेकिन चार ऋद्धिपाद के प्रतिपादन से यह स्पष्ट होता है कि बौद्ध धर्म में ऋद्धि चमत्कार का महत्व था। "अटानाटीय सुत्त" से और पूजा बॉधारी विद्या एवं आवर्तनी आदि परलोगों की आस्था का पता चलता है।

महायान में मंत्रों से धारणियों का अभ्युदय हुआ। असंग के सम्बन्ध में वर्णित है कि तुषित नामक स्वर्ग में मैत्रेय नामक बुद्ध को तंत्राचार्य की दीक्षा दी थी। तीसरी—चौथी शताब्दी में सामन्त ब्राह्मणों के हाथ चले गये। वौद्ध की राजकीय सहायता मिलनी बंद हो गई। फलस्वरूप बौद्ध चमत्कारों का प्रदर्शन कर जीवन यापन करने लगे। विद्वानों की मान्यता है कि बौद्ध धर्म में ब्रह्मचर्य और भिक्षुजीवन पर जो जोर दिया था वह ढोंग लगने लगा था। दिंगनाग और धर्मकीर्ति का दर्शन जनता की बहुसंख्यक समस्याओं के आगे कुंठित हो गया। फलस्वरूम जीवन के प्रति स्वीकारात्मक दृष्टिकोण अपनाया। लोक भाषा में रचना कर सिद्धों ने बौद्ध परंपरा का अनुसरण किया। इनका उद्देश्य भी लोक कल्याण को भावना थी। यद्यपि सिद्धों का लक्ष्य निवृत्ति मूलक नहीं, प्रवृत्ति मुलक था और वे महाराग को साधना में विश्वास करते थे।

वज्रयान में पुराने शब्दों का अर्थ बदल कर प्रतीक रुप में हो गया। सहजयान का विकास हुआ जिसके क्रमशः स्वाभाविकता के नाम पर आचरण में शिथिलता आती गइ, विचारों एवं दार्शनिक तत्त्वों का विकास होता गया जिसके फलस्वरूप बौद्ध धर्म का काफी नुकसान एवं लाभ हुआ।

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VI. 21

STUDY OF ANCIENT INDIAN GEOGRAPHY

Debarchana Mitra, CALCUTTA

Knowledge of geography is indispensable for the study of ancient Indian history in all its aspects. The Pali texts like the Vedic literature, the Epics and the Purāṇas furnish us with ample materials relating to the historical geography of ancient India. An attempt has, therefore, been made in this paper to point out the importance of Pali literature as one of the sources for the reconstruction of ancient Indian geography. Strictly speaking, compositions of a geographical character like a few chapters of the Purāṇas and the Jambu Khaṇḍa vinirmāṇaparvan of the Mahābhārata, the Kiṣkindhyā Kāṇḍa of the Rāmāyaṇa etc., are not found througout the Pali literature whether canonical or non-canonical. But the early Nikāyas and the Vinaya texts contain incidental refrences to valuable geographical points which may be treated as supplementary information to be added to various geographical facts drawn from the Brahmanical and Jain texts. Of the later non-canonical Pali texts, we should first of all refer to the Milindapañha which throws abundant light on the geography of ancient India.

In the Pali commentaries of Buddhaghosa and Dhammapāda we also find valuable data regarding Indian geography of the early days. The Pali chronicles like the Mahāvaṃsa, Dīpavaṃsa, Sāsanavaṃsa, Cāmadevīvaṃsa etc. contain numerous isolated references to various countries, cities, rivers, hills, forests etc., not only of India but also of the adjoining countries like Śrīlaṅkā, Burma and Thailand.

Thus I have discussed in this paper the value of Pali canonical and non-canonical texts as one of the sources of information for the study of ancient Indian Geography.

VI. 22

STUDIES IN THE EVIL SPIRITS AS DEPICTED IN THE PETAVATTHU

Miss Banani Mukhopadhyay, CALCUTTA

The question relating to *Pretas* (deceased persons) is interesting as they are recorded in the Buddhist literature. The Buddhists do not believe in evil spirits, yet there are some discussions regarding *Pretas* here and there in the Buddhist texts. Here we propose to

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concentrate on the *Petavatthu*, which is one of the Canonical books of the Buddhist literature.

The *petavatthu* is the seventh book of the *Khuddūkanikāya* which is the fifth text of the *Suttapiṭaka*, containing discussion on spirits both holy and unholy and they occupy an important position in the social life of India. It is quite natural that the Buddhists, who do not recognise the existence of soul, must have discussion on the effects of the acts—good or bad, perpetrated by the human beings. It is stated here that good deeds lead to heaven, while bad ones are competent to drag one to the regions of hell. In Hindu theology, there are descriptions on hell where one is to suffer immeasurable sufferings in a distressed state. The Buddhist text, *Petavatthu* has also discussion on hell and we shall here concentrate on the attitude of the Buddhists according to whom the purpose of describing the tortures of hell is to instruct the monks to abstain from bad deeds, so that such sufferings do not befall them.

Some of the tales have been recorded here to show that by repentance, worship of Buddha, as also by expiatory measures, one may save oneself from falling into hell.

VI. 23

GLEANINGS ON CRIME AND PUNISHMENT FROM THE DHAMMAPADA-AṬṬHAKATHĀ

Bandana Mukhopadhyay, CALCUTTA

In this paper an attempt has been made to bring together the data from the legends of the *Dhammapada-aṭṭhakathā* on the occurences of crime, system of doom and mode of punishment awarded for offences.

Here we meet with different shorts of crimes like theft and robbery (*cora*), housebreaking (*sandhicheda*), highway robbery (*panthaghāta*), murder (*manussaghāta*), adultery (*paradāra-kammam, Paradārvpasevī*) and so on. Similarly, the types of punishment for such offences was impalement (*ṣūla*), imprisonment (*bandhana*), mutilation (*cḥejja-bhejja*), execution (*vadha*) banishment (*nihaṭa, niharati*) etc., were also in vogue in the then society. As for instance we may mention here one case from the *Bandhanagārāvātthu* of the Dhammapada Commentary. According to it : "once upon a time criminals like housebreakers, highwaymen, murderers and thieves were captured by king's men and brought before the king of Kosala. The king ordered to bound them with fetters, ropes and chains, and put to death..."

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"...thus they (*rāja purisā*) bound them in the like manner and led them to the place of execution, beating them with lashes at every four-corners as they led them along." (Dhp. Comy. Vol. IV pp. 53ff :—*Bandhanāgāra vatthu. "Ekasmiṃ kira kale bahū sandhicchedaka panthaghātaka manussaghātaka core āneṭvā kosalarañño dassesuṃ. Te rājā anubandhano rajjubandhana saṃkhalika bandhanehi bandhāpesi..." "...pacchā bāhaṃ gāḷhabandhanaṃ bandhitvā catukke catukke kasāhi tālento āghātanaṃ nayiṃsu."* (Vol. IV P. 52)

In this context, it may be mentioned here that, amongst these methods of punishment some happen to be similar to those found in the law books of Manu, Nārada and Bṛhaspati.

Regarding the system of judgement, it appears from the text of the *Dhammapada-aṭṭhakathā* that king was the head of the justice. But from the use of the term "*Vinicchaya mahāmaccānaṃ*" it can be assumed that in the royal court (vinicchayaṭṭhānaṃ, vinicchayasālā) there was a post of chief judge and probably there were more than one judge and other lawyers (Vohārūpajivī). (Dhp. Comy. Vol. IV p. 215ff.) "*Tā vivadamānā vinicchayaṭṭhānaṃ gantvā taṁ atthaṃ ārocetvā amaccesu pi vinicchituṃ asakkontesu rañño santikaṃ ganiṃsu...*"

Thus, it becomes obvious that the text presents a fairly clear picture of the socio-criminal condition of India of the day.

VI. 24

ĀSAVA—THE FOUR CANKERS

Ravindra Panth, DELHI

The *Mahā Saccaka Sutta* of *Majjhima Nikāya* makes the mention that Lord Buddha realized in the last watch of the night—"These are the Cankers (*Āsava*)...This the Arising of the Cankers...This is the Ceasing of the Cankers...This is the Path leading to the Cessation of the Cankers." Thus cognizing, thus perceiving, my mind was delivered from the Canker of Sensual Craving (*Kāmāsava*) ; from the Canker of Craving for Existence (*Bhavāsava*) ; from the Canker of Ignorance (*Avijjāsava*). Being delivered I knew "Delivered am I', and I realized "Rebirth is ended, fulfilled is the Holy life (*Brahmacariya*) done what was to be done ; there is none other life beyond this."

Now what are these Āsavas ? The term *Āsava* is derived from 'ā' root 'su', which means 'to flow'. They are so called either because they flow up to the topmost plane of existence or because they persist

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as far as the *Gotrabhū* consciousness. These Āsavas are latent in all worldings and may arise to the surface in any plane of existence. They lie dormant in all from an indefinite period and are treated as storm intoxicants that infatuate beings.

Though the *Mahā Saccaka Sutta* lists three *āsavas* namely, Canker of 1. Sensual Craving (*Kāmāsava*)

2. Craving for Existence (*Bhavāsava*)
3. Ignorance (*Avijjāsava*)

Here, in Craving for Existence is also iucluded the Canker of False Views (*Diṭṭhāsava*) as the fourth.

In this way there are four *Āsavas*. Of the four, 1. *Kāmāsava* means attachment to sensual pleasures, 2. *Bhavāsava* is attachment to *Rūpa* and *Arūpa* planes of existence, 3. *Diṭṭhāsava* technically refers to the sixty-two kinds of erroneous views and 4. *Avijjāsava* is ignorance with regard to the Four Noble Truths, past life, future life, both past and future lives, the law Dependent Origination etc.

VI. 25

'SATIPAṬṬHĀNA'—A WAY OF PRACTICE IN THE REALM OF ACHIEVING THE GOAL

Om Prakash Pathak, DELHI

The teaching of the Buddha offers a great variety of methods of mental training and subject of meditation, suited to the various individual needs. Yet all these methods ultimately converge in the 'Practice of Mindfulness' technically called as 'Satipaṭṭhāna'.

The Satipaṭṭhāna has two component parts Sati and Paṭṭhāna. 'Sati' means mindfulness or awareness, 'Paṭṭhāna' means presence. Therefore Satipaṭṭhāna means presence of awareness ; it is a kind of constant awareness at mind-door.

Satipaṭṭhāna is a kind of a spiritual practice with a spiritual object through which the mind is trained and cultured. As a result all the defiling factors disappear and the mind becomes pure, tranquil, free from all cravings, clingings and polluting states, It becomes so pure that it realizes the eternal bliss where there is no suffering at all. Therefore Lord Buddha has clearly stated that it is the only way for making the mind pure destroying the all kinds of suffering visualizing the higher truth and realizing Nibbāna face to face. The Lord Buddha is very much emphatic of this—

"Ekāyano ayaṁ, bhikkhave, maggo sattānaṁ
Visuddhiyā, sokaparidevānaṁ samatikkamāya,

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dukkhadomanassāhaṁ atthaṁgamāya, ñāṇassa adhigamāya nibbānassa sacchikiririyāya''.

Sati is just like a watchful door-keeper, As the alert door-keeper does not allow undesirable persons to enter into the room. Similarly when there is awareness at the mind's door, the immoral states do not appear in the mind. Therefore awareness is a practice for becoming alert at the mind-door.

Satipaṭṭhāna is a four-fold practice, they are :—

1. Kāyānupassanā
2. Vedanānupassanā
3. Cittānupassanā
4. Dhammānupassanā

(1) *Kāyānupassanā* :

The first practice is Kāyānupassanā. It has two component parts Kāya and Anupassanā. 'Kāya' means body and 'Anupassanā' stands for observing minutely. Therefore, it means analysing and observing the body.

(2) *Vedanāupassanā* :

The second way of practice is Vedanānupassanā. "Vedanassa anupassanaṁ ti Vedanānupassanā". The Pāli term vedanā, rendered here by feeling, signifies, in Buddhist psychology, as pleasant, unpleasant or indifferent sensation of physical or mental origin.

(3) *Cittānupassanā* :

The third process of practising mindfulness is Cittānupassanā. Here 'Citta' means consciousness and so Cittānupassanā stands for observing the consciousness. By its very nature the consciousness is fickle, restless and unsteady.

(4) *Dhammānupassanā* :

The fourth practice of the mindfulness is the Dhammānupassanā. The word 'Dhamma' is a multisignificant term. But there it has been technically referred to for the mindfulness and observation of the following ;

1. Pañca Nivaraṇa
2. Pañca Khandha
3. Dvādasa Āyatana
4. Satta Bojjthaṅga
5. Cattāri Ariya Saccāni

Which are all related here as the Dhamma.

Thus the Kāyānupassanā, Vedanānupassanā, Cittānupassanā and the

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Dhammānupassanā are the four-fold practice, known as Satipaṭṭhāna. It is, through this practice, the fickleness of mind is checked and it becomes pure and subtle. This is the way of practice in the realm of achieving the goal or Summum bonum of life, i.e., Nibbāna.

VI. 26

NOTES ON SOME ASPECTS OF CASTES AS DELINEATED IN THE DĪGHA-NIKĀYA

Chittaranjan Patra, CALCUTTA

The question relating to castes which evokes criticism from different quarters is an interesting one, for the simple reason that since the days of the Ṛgveda which contains a definite reference to the fourfold castes. We have continuous references to the same in the Brahmanical texts specially in the Dharmaśastra. It will be our task here in this paper to show the attitude of the Buddha on this point specially as recorded in the Dīgha-Nikāya.

In the Aggañña Sutta of the Dīgha-Nikāya, Buddha describes about origin of the caste. He says that at the time of the evolution of the world there was no caste in the society, the Khattiyas were recognised as Khetta-pati (Khettānāṃ patīti kho vāseṭṭha Khattiyo, D. III. p. 93), the Brāhmaṇas were recognised by their reading, writing and auspicious duties (ekacce sattā araññāyatane paṇṇa-kuṭīsu taṃ jhānaṃ anabhisambhuṇamāna gāma-sāmantaṃ nigama-sāmantam asaritvā ganthe karontā acchenti, D.III. p. 94), Vaiśyas were recognised by their trade (methuna-dhammaṃ samādāya vissuta-kammante payojentīti "kho vāseṭṭho vassā, vessa tv eva akkharam upanibbattam, D.III.95) and the Śūdras were recognised by their work (luddācāra Khuddācārā ti" kho vāseṭṭha Suddā, Sūddā tv eva akkharaṃ, upanibbataṃ, D.III. p. 95).

But this caste system was noticed to be developed in India at a very early age. During the Vedic period, the four varnas, namely, Brahamanas, Kṣatriyas, Vaiśyas and Sūdras. which were formed more or less on birth, became gradually rigid and fixed. The authors of the law-books made certain rules regarding religious rites, and regulated marriage which probably had been current from ancient times in many tribes of people and specially, in their class, and thus might have developed the concept of 'Caste' whose chief characteristic they took to be that which was the most obvious mark of the four marks, namely colour (Vaṇṇa). On the other hand it has been seen

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in the Buddhist Saṇgha that all discrimination of castes was to be abolished and all monks were equal whatever their castes might have been, and came under Buddha's feet. So it might be said that Buddhism was fundamentally a solemn declaration of opinion against the caste-ridden society supported by the Brāhmaṇas and declared that superiority rested not on birth, but on spiritual and moral, intellectual or occupational traits.

Though the Buddha was against the caste system, the subject of caste in the society was a burning problem at the time of composition of the Dīgha-Nikāya and we have seen that the Buddha was not free from it and he had occasionally discussed about the four castes of the society and whenever we see the enumerations of castes, the Khattiyas were mentioned first (Cattāro, me vāseṭṭha vaṇṇā, Khattiyā, Brāhmaṇa, Vessā, Suddā, D.III. p. 82). It is natural that the ruling class should enjoy the highest power, privilege, prestige and dignity. At the time of Buddha the Khattiyas were the ruling class and they enjoyed the highest privilege in the society.

From the Mahāpadana Suttanta it is clear to us that the seven former Buddhas were born in one or other of the family of the two highest classes, the Khattiyas or the Brāhmaṇa family and was never born in the family of a Vessa or Sudda caste. So in this birth Buddha decided to be born in the family of a Khattiya because the Khattiyas were held supreme for few generations. So it might be said that the caste to which Buddha actually belonged is the highest. Therefore the Khattiyas were proud about their caste. So we find in the Ambaṭṭha Sutta that Buddha said that whether one compared women with women, or men with men, the Khattiyas were higher and the Brāhmaṇas were inferior (D.I. p. 98). It is further said in the Dīgha-Nikāya that the Khattiyas were highest among men who put their value to family (Khattiyo seṭṭho jane tasmim ye gottapaṭisārino, (D.I. p. 99).

VI. 27

बौद्ध-धर्म का स्वर्ण-युग : गुप्त काल

देवेन्द्र प्रसाद, नवादा

धातुओं मे स्वर्ण की तरह, गुप्तकाल बौद्ध-धर्म के लिए अमूल्य एवं श्रेष्ठ था। मौर्य एवं कुशान काल से भी अधिक गुप्त काल मे बौद्ध धर्म की उन्नति हुई। उस काल में बौद्ध-धर्म का बहुमुखी विकास हुआ। बौद्धों के दार्शनिक—सम्प्रदाय करीब पूरे भारत में फैले हुए थे। दूसरे सिद्धान्तों के खण्डन एवं अपने सिद्धान्तों के मण्डन

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हेतु अनेको ग्रन्थों की रचना की जा रही थी। हीनयान के स्थविरवाद और वैभाषिक तथा महायान के माध्यमिक और योगाचार सम्प्रदाय प्रमुख थे।

स्थविरवाद अपने चरम उत्कर्ष पर था। इसी काल में इसके सुप्रसिद्ध टीकाकार बुद्धघोष, बुद्धदत्त और धम्मपाल का आविर्भाव हुआ था, जिनलोगों ने लंका के प्रसिद्ध अनुराधापुर महाविहार मे रहकर, सिंहली आठकथाओं का अध्ययनकर, पालि में त्रिपिठक के उपर आठकथाऐ लिखीं।

वैभाषिक मत के अनुयायी आचार्य मनोरथ एवं संघभद्र के अतिरिक्त आचार्य वसुवंधु की ख्याति सर्वत्र व्याप्त थी। वाद में अपने वड़े भाई आर्य असंग के द्वारा योगाचार (विज्ञानवाद) में ले जाये गये। इनकी विद्वत्ता एवं योग्यता से प्रभावित होकर गुप्तराजा चन्द्रगुप्त ने अपने पुत्र वालादित्य को शिक्षा ग्रहण करने के लिए उनके पास अयोध्या भेजा था। इनका अभिधर्मकोश ख्याति प्राप्त ग्रन्थ है। उन्होने सर्वास्तिवाद और योगाचार दोनों के लिए अनेकों पुस्तकों लिखि।

महायान के माध्यमिक सम्प्रदाय के अन्तर्गत बुद्धपालित, भावविवेक और चन्द्र-कीर्ति प्रमुख विद्वान एवं दार्शनिक थे। बुद्धपालित एवं भावविवेक ने तो न्याय सिद्धान्त के लिए अपने स्वतंत्र मत दिये।

मैत्रेयनाथ, आर्य असंग, आचार्य वसुबन्धु, स्थिरमति, दिङ्गनाग, शंकरस्वामी, धर्मपाल एवं चन्द्रगोमिन् आदि अनेकों विद्वान् योगाचार मत के अनुयायी थे। योगाचार मत के आविर्भाव इसी काल में मैत्रेयनाथ द्वारा हुआ था।

गुप्तकाल मे बौद्ध-साहित्य के साथ-साथ बौद्ध कला का काफी विकास हुआ। इस काल में निर्मित स्तूप, विहार, मंदिर एवं मूर्तियां कला की दृष्टि से विशेष महत्वपूर्ण हें। मूर्तिकला अपने चरम उत्कर्ष पर था। बुद्ध एवं बोधिसत्व की जितनी मूर्तियां गुप्तकाल मे वनी, उतनी कदाचित् अन्य किसी काल मे भी न बन सकीं। बुद्ध की मूर्तियां धर्मचक्र-प्रवर्तन-मुद्रा, भूमि-स्पर्श-मुद्रा, वरद-मुद्रा और अभय-मुद्रा मे पायी गई हैं।

बुद्ध के अतिरिक्त अवलोकितेश्वर, मैत्रेय, मंजुश्री एवं तारा की मूर्तियां भी काफी संख्या में वनाई गई। गुप्त काल में प्रस्तर-मूर्तियों के अतिरिक्त मृण्मयीमूर्तियां भी बनाई जाती थी। चित्रकला भी इस समय काफी विकसित अवस्था मे थी। अजन्ता की गुप्त की चित्रकला एवं पेन्टिग अव भी मुखरित हो रही है।

गुप्तकाल में शिक्षा का काफी विकाश हो चुका था। उस समय वनारस, पटना, नालंदा, नासिक एवं काठियावाढ़ शिक्षा के मुख्य केन्द्र थे। नालंदा एवं वल्लभी में विश्वविद्यालय को स्थापना हो चुकी थी, यहाँ विदेश से भी लोग विद्याध्ययन करने आते थे। बौद्ध साहित्य एवं दर्शन के अतिरिक्त वेद, हिन्दु धर्मशास्त्र, आयुर्वेद, गणित, कृषि, व्यापार एवं चित्रकला सम्वन्धी शिक्षा का भी प्रबंध था।

उस समय चीनी तुर्कीस्तान, चीन, जापान, सुमात्रा, जावा, वाली इत्यादि देशो

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मे बौद्ध धर्म एवं बौद्ध-संस्कृति फैली। भारत से अनेको बौद्ध भिक्षु धर्मप्रचारार्थ विदेश गये। इन तथ्यों के आधार पर यदि गुप्तकाल को बौद्ध धर्म का स्वर्ण-युग कहा जाय तो कोई अत्युक्ति नही होगी।

VI. 28

TRANSITION FROM HĪNAYĀNISM TO MAHĀYĀNISM IN ĀNDHRA PRADESH

A. Ramachandran, CALCUTTA

It is a well known fact that Āndhra Buddhism was peculiar from its inception onwards and it can be revealed by the antiquities and inscriptions. We also came to know from the inscriptions that Āndhra Buddhism was not only peculiar but also pre-Asokan.

It is universally believed that the Mahāsaṅghikās were the forerunners of the Mahāyānism and naturally they might have been the exponents who brought the change. Further, the great reformers like Nāgārjuna and others were instrumental in the rise of Mahāyānism. The region which took the active role in this transformation was the lower basin of Kṛṣṇā and the causes for the popularity of the offshoots of the Mahāsaṅghikās in this particular spot could be analysed.

The first two centuries of the Christian era witnessed the great change which brought far-reaching consequences and the reasons for the change of the particular period could be studied. By studying the archaeological and epigraphical records which hold the story of the great change, the exact period of transition could be gleaned.

VI. 29

'न्याय-प्रवेश-सूत्रम्' का लेखक—एक विचार

विजया रानी, कुरुक्षेत्र

'न्याय-प्रवेश-सूत्रम्' बौद्ध-न्याय का एक सुप्रसिद्ध ग्रन्थ था—वह तथ्य उस पर हुई अनेक टीका-उपटीकाओं से ज्ञात होता है। यह ग्रन्थ सन् १९३० में 'गायकवाढ़ आरियण्टल सीरीज़ बड़ौदा से हरिभद्र सूरि कृता टीका—'न्याय प्रवेश वृत्ति' तथा पार्श्वदेव कृता उपटीका—'न्याय-प्रवेश-वृत्ति-पञ्जिका' सहित प्रकाशित हो चुका है। इस ग्रन्थ के लेखक के विषय में प्रारम्भ से ही विवाद रहा है। कुछ विद्वान् इसे प्रसिद्ध बौद्ध आचार्य दिङ्नाग की रचना मानते हैं, तो कुछ उनके शिष्य शङ्करस्वामी की। प्रथम मत तिब्बती परम्परा के विद्वानों से सम्बन्ध रखता

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है तो द्वितीय मत चीनी परम्परा के विद्वानों से। प्रस्तुत पत्र में इन्हीं दोनों वर्गों के विद्वानों के विचार प्रस्तुत करते हुए कुछ अन्य उपलब्ध साक्ष्यों के आधार पर न्याय-प्रवेश के लेखक के विषय में कुछ नवीन चिन्तन किया गया है।

VI. 30

NOTES ON LITERARY AND ARCHAEOLOGICAL RĀJAGṚHA

Kakali Roy, CALCUTTA

Notwithstanding several very important and informative contributions regarding Rājagṛha (modern Rajgir) which of all places has a sacred association with the Buddha, the great master of Buddhism, it is felt that there is further scope for study on this place specially in the light of the literary records available to us.

It is being mentioned here that since 1811 several archaeological explorations and excavations have been attempted to unearth the mystery of this place which interestingly happens to be equally holy to the Brahmins, the Buddhists and the Jains.

Rajgir was first explored by Francis Buchanan. After him M. Kittoe was the next explorer. This report was published in the Journal of the Asiatic Society of Bengal, 1847. Next one was Sir Alexander Cunninghum (report published in Cunninghum Archaeological survey of India Reports I (1871), *III*, (1873), and *VIII* (1878). J. D. Begler and A. M. Broadly also explored the different areas of the valley in about 1872. These reports were published in Cunninghum Archaeological survey of India Report, *VIII* (1878), and the Journal of the Asiatic Society of Bengal 1872. A regular and systematic Survey was made in 1905-06 by the Archaeological survey of India, and the work being supplemented by V. H. Jackson in 1913-14. Some excavations were also undertaken by Dayaram Sahani and Theodor Bloch in 1905-06, by Amalananda Ghosh in 1950, and by D. R. Patil in 1954.

In this paper, without going into the detailed account from Archaeological records, it will be our attempt to enlighten on some of the literary aspects of the Brahmanical records, namely, the Purāṇas, the Mahābhārata and the Rāmāyaṇa.

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VI. 31

MURDOCH AND THE BUDDHIST INTEREST

Mrs. Sumana Roy, SANTINIKETAN

Iris Murdoch, a leading British Philosopher-novelist of the twentieth century has all along shown an interest in the Eastern culture and religions. Specially, it has been Buddhism which has woven a magic spell over her. Some of her recent novels, "The Sea, The Sea", "The Nice and the Good" etc. show a growing tendency to project what is good and what is real and how Buddhism influences certain important characters of the novels. Characters which play minor roles are often converted to Buddhism and certainly, other characters, specially the hero, adopt either an appreciative attitude or a rather jealous one towards the convert.

In this paper, an attempt will be made to explore the novelist's theories of how Buddhism and the Eastern culture affect the characters and influence the pace of the novel. We hope to study through some of her novels what Murdoch thinks about 'good' and 'nice'—what one can do to achieve what is good or nice, or what the wheel represents and how the theme of renunciation is dealt with.

According to Murdoch, the breaking of a personality comes not from the curse of the defeat, guilt or evil but from the clear light of the good. Though some characters come very far in the quest of the good and the need to change the greedy soul, 'the light of the good' is never his. As Murdoch says, the highest human state—our 'a priori' notion of a saint—is not really attainable because such a person would be invisible.

This paper intends to examine how, so many of Murdoch's characters yearn in horror and despair for the absolute level of sainthood, yet come nearest to the maximum human achievement—the good person whose self-discipline pushes him towards the possibility of "acting for nothing" who is after no ego-satisfaction or reward. We see that Murdoch's characters of the good of the highest order—whose knowledge and humility lead him into areas of human development rare in our civilization. The high moral constitution of these occasional characters make them generally minor, rather than gloriously heroic.

Rabindranath Tagore has said that there exists a great similarity between the Buddhist religion and Christianity.

Murdoch has dealt with good characters in her novels—some who are true Christians, some who become Buddhists,

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So this paper will examine how the characters, in Murdoch's novels, Sacrifice much in this world to achieve what is noble and good and how their goodness makes them influence the hero, or the other major characters.

Murdoch's characters are not allowed transcendence and their seeking of an ideal end is always brutally sqashed but they do know about virtue and holiness. Murdoch has said that nothing matters except loving what is good.

We shall make an examination of some of her novels to see how she applies her theories in practice and how Buddhism affects her.

VI. 32

NICHIREN AND THE LOTUS-SŪTRA

Bijanbandhu Samajdar, CALCUTTA

Nichiren was born in the province named Awa, the south-eastern coast of Japan in 1222 A.D. He was the son of a fisherman of Kominato. He received ordination at the age of sixteen in a monastery on a hill called Kiyozumi. He studied various branches of Buddhist literature and travelled widely over the country in search of the essential doctrine of Buddhism. His early problem "What was the Truth taught by the Buddha?" was not solved. He proceeded to Kamakura and later passed to Mount Hiei in search of the Truth. He studied about ten years (1243 A.D.-1253 A.D.) on the Mount Hiei and he realized that a revival of Tendai Buddhism alone was the nearest approach to the Truth. He ultimately proclaimed his new doctrine that the *LOTUS-SŪTRA* alone could save the people in the depraved age as Japan was faced with the danger of invasion by the Mongolian Emperor of China during the time of Nichiren.

Thus this paper elaborates Nichiren's idea on the Lotus-Sūtra and explains the meaning of this Sūtra in detail.

VI. 33

THE PĀLI RADIX KAṄKHA AND ITS USES

S. C. Sarkar, CALCUTTA

Kaccāyana's Pāli Grammar in most of the cases retains the meaning of the verbal and nominal forms of Sanskrit Grammar. This short article deals with the verbal forms of the Radix Kaṅkha along with other nominal forms. The verb Kaṅkhati almost in all cases,

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excepting a few texts, is used altogether in a different meaning from that of the Sanskrit Vyākaraṇas. This special meaning of the verb can hardly be attested both from the historical and philological standpoint. These verbs or verbal nouns of the Radix Kaṅkha have been used mostly in cliche : dhamme kaṅkhati vicikicchati ; kaṅkhā vicikicchā vimati, saṁsayo. Sometime they are repeatedly used in Pāli Abhidhamma texts in connection to express doubts, worries, hesitation in the Buddhist teachings. In the Buddhist Sanskrit texts also we have the similar uses of this verb.But how the meaning of vimati, saṁsayo etc. has been thurst upon in Pāli and Buddhist Sanskrit is still an interesting topic of research to the students of Buddhism and Philology. From what analogy the term Kaṅkhati or Kaṅkhā is drwan cannot be ascertained definitely. Thus the term has developed a technical aspect. Most probably in such technical use of the verb or verbal nouns etc. some missing word, which might have been an indigenous or otherwise influenced to the creation of such new meaning. That is to say the term has its local bearing which has been hinted at in the Saddanīti text and for supporting the use of such unusual meaning (doubt, suspicion, hesitation etc.) a statement therefore has been made—ete kaṁkhāpariyāyā etesu pana vattanti *lokavohāre* vimati saṁsayo vicikicchā.

VI. 34

DR. AMBEDKAR ON NON-ANIMAL SACRIFICE

Vidyagouri Sarkhot Sakrikar, BOMBAY

This is very well-known that killing of animals in any sort of Sacrifice was strictly prohibited by Buddha ; but it is not much known that non-animal sacrifice was fully supported by Buddha. Buddha has given the true meaning of sacrifice quite in the terms and meaning of Ancient Vedic way. His way was a golden mean and golden path in that chaos. Even today if we observe minutely what he has said in 'Tripiṭaka', we would understand how nearer it comes to the Ancient Vedic way.

Dr. Ambedkar, who was a true follower of Buddha, who got converted himself and the whole Dalit Community from Hinduism to Buddhism, also supports this non-animal sacrifice.—That is what I I want to emphasise on in my paper. In his '*The Buddha and His Dhamma*' a well-documented book written after a long research of 21 years he has told very distinctly to perform non-animal sacrifice,—as Buddha says.

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Today, the whole world is under this misunderstanding that Dr. Ambedkar is quite against the कर्मकाण्ड (yes, he was ; but to some extent) but he himself has written that non-animal sacrifice brings good atmosphere, gives good mental peace and removes pollution.

* * * *

Now, some people may ask—what could be the significance of such sacrifice in this Age of Science ?—This is worth answering. Non-animal sacrifice is basically scientific itself.—that's what the scientists in America & Germany have proved. Agnihotra University is also established in America to have more researches on śacrifices. It is our duty to pay some head to these researches. In my paper, I will explain how it helps to remove pollution, how Dr. Ambedkar supported this non-animal sacrifice, what Buddha has said about it and Dr. Ambedkar follows it so obediently and how it comes quite nearer to the Ancient Vedic way—in fact almost the same.

VI. 35

SOME ASPECTS OF FAMILY LIFE IN ANCIENT INDIA AS DEPICTED IN THE *ANGUTTARA NIKĀYA*

Gayatri Sen-Majumdar, CALCUTTA

The *Aṅguttara-Nikāya*, the fourth collection of the *Suttapiṭaka*, composed sometime in the 4th century B.C., furnishes a lot of information and insights regarding the history and culture of the contemporary India as well as of the earlier period. It is believed that it reflects the conditions of India of the age of the Buddha (c. 566-486 B.C.). The present paper seeks to highlight some aspects of the social condition of India during this period, that is, 600-300 B.C.

The *Aṅguttara-Nikāya*, consisting of at least 2,308 *suttas* arranged in 11 sections (*nipātas*), contains numerous sermons of the Master preached generally by means of similies and parables, and not a few of them relate to human relationships, such as the relations between parents and sons, husband and wife, brother and brother, and sister and sister. All these relationships were of genuine love and affection. For example, the Buddha told a monk that father and mother should be highly regarded because they bring their sons to this world and do everything for their upbringing ; the parents should be properly looked after by their sons in their old age. The relationship between husband and wife needs to be very pleasant and

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cordial and was so in the period concerned as the *Aṅguttara-Nikāya* seems to indicate. The Buddha classified seven types of wives, viz., a wife who is like a slayer, like a robber, like a mistress, like a mother, like a sister, like a companion and like a handmaid. According to the Master, the first three types of wives, who are harsh immoral and lack respect for their husband wander in miseries of hell after their death, while the remaining types are reborn in heaven after their death. The Lord further enumerates the four qualities of womenfolk by which they may win power in this world, the qualities being the capability to work, management of servants, ability for being lovely to husband and protection of wealth. Incidentally, our text indicates the existence of the polygamous system of marriage in those days. The relationships between brothers and brothers and sisters and sisters were also very affectionate and pleasant, and seniority in age was respected. As regards the relationships between a nephew and his uncle (father's brother) or a nephew and his aunt we learn from the *Aṅguttara-Nikāya* that they were close and cordial. The slaves, servants, were also affectionately looked upon by the head of the family and his wife, wives, sons and daughters. In short, the Indian society, as depicted in the *Aṅguttara-Nikāya*, seems to have been based on the undying human values, which were always highlighted by the Buddha in his discourses to his disciples and followers.

VI. 36

प्रारम्भिक बौद्धमत और उपनिषद्

चन्द्रकान्त शुक्ल, राँची

बौद्ध दर्शन के प्रतिष्ठापक गौतम बुद्ध के समय में सनातन धर्म अपनी चरम पराकाष्ठा पर था, परन्तु इसी के परिणामस्वरूप इसमें कुछ दुर्गुण आने लगे थे और सनातन धर्म में भी कुछ ऐसे साहित्य का सर्जन आरम्भ हो गया था जो इन दुर्गुणों की ओर लोगों का ध्यान आकृष्ट करने लगे थे। यद्यपि वैदिक कर्मकाण्ड के बाद उससे संलग्न होकर ही ज्ञानकाण्ड भाग को आधार बनाकर उपनिषदों की रचना हुई और इनमें कर्मकाण्ड से सम्बन्धित दुर्गुणों के प्रति उपेक्षा की भावना परिलक्षित हुई। सांख्य, योग तथा वेदान्त दर्शनों ने भी इस ओर ध्यान दिया, परन्तु इन सबों ने स्पष्ट रूप से कर्मकाण्ड का विरोध नहीं किया, लेकिन गौतम बुद्ध ने अपने सिद्धान्तों के द्वारा खुले तौर पर कर्मकाण्ड का विरोध करना प्रारम्भ किया। उनके सामने सनातन धर्म की एक समृद्ध तथा विस्तृत परम्परा थी, अतः वे निश्चित रूप से इनसे

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प्रभावित भी हुए। यद्यपि उन्होंने उपनिषदों का नामका उल्लेख नहीं किया है, परन्तु उनके उपदेशों में सर्वत्र ज्ञान-सम्बन्धी ऐसी बातों का संकेत मिलता है जो उपनिषदों में यह मत—'यो वै भूमा तदमृतम्, अन्यदार्तम्'—आदि के माध्यम से कहा जा चुका था। अहिंसा, सत्य, अस्तेय, ब्रह्मचर्य, अपरिग्रह आदि की जिन भावनाओं का उल्लेख हम प्रारम्भिक बौद्धमत में पाते हैं, वे उपनिषदों की ही देन प्रतीत होती हैं। बुद्ध के अस्थिरता-सिद्धान्त पर भी उपनिषदों की स्पष्ट छाप है। परन्तु अनेक ऐसे भी विषय हैं जिनमें बुद्ध और उपनिषदों के विचार बहुत भिन्न हैं। आत्मा के सम्बन्ध में बुद्ध मौन का अवलम्बन करते हैं, लेकिन उपनिषदों में सर्वत्र इसकी सिद्धि के लिए पर्याप्त विवेचन हमें प्राप्त होता है। बुद्ध ने उपनिषदों तथा वेदान्तियों के ब्रह्म को अध्यात्मशास्त्रियों की मिथ्या-कल्पना कहा है। इस तरह बौद्धमत यद्यपि उपनिषदों से प्रभावित है, परन्तु वह अनेक विषयों के प्रतिपादन में इससे सर्वथा भिन्न भी है। प्रस्तुत शोधपत्र में प्रारम्भिक बौद्धमत के साथ उपर्युक्त विन्दुओं के आलोक में उपनिषदों के सिद्धान्तों की समीक्षा की गई है।

VI. 37

बौद्ध दार्शनिक अश्वघोष की पौराणिक प्रवृत्ति

दयानन्द शुक्ल, सोंतापुर

महाकवि अश्वघोष एक बहुमुखीप्रतिभासम्पन्न बौद्ध दार्शनिक थें। उनका जन्म मूलतः ब्राह्मण धर्मावलम्वी परिवार में हुआ था। उनकी शिक्षा दीक्षा भी ब्राह्मण धर्म के अनुसार हुई। अपने प्रारम्भिक जीवन में अश्वघोष वैदिक धर्म के श्रेष्ठ अध्येता एवम् अनुपालक थे, परिस्थिति एवं घटनाक्रम से वे बौद्ध धर्म की ओर आकृष्ट हुये तथा बौद्धधर्म की कतिपय विशेषताओं और युक्तिसंगत सिद्धान्तों के कारण हार्दिक रूप से ब्राह्मण धर्मानुयायी होते हुये भी बौद्धिक रूप से बौद्ध हुये। इसी क्रम में एक सच्चे सिद्धान्तवादी के रुप में अपने को वौद्ध मतावलम्बी घोषित करके बौद्धधर्म के प्रचार सम्वन्धी अत्यावश्यक कार्य का संकल्प लिया, जिसकी पूर्ति के लिये तत्कालीन प्रचारके सशक्त माध्यम के रुप में काव्य, नाटक, आदि की रचना की। साहित्य सृजन में उन्होंने अपने प्रारम्भिक संस्कारों के अनुसार पौराणिक प्रवृत्ति एवम् संस्कृत भाषा को माध्यम बनाया।

अश्वघोषकी रचनाओं से यह सिद्ध है कि काव्य रचना का उनका उद्देश्य बौद्ध धर्म का प्रचार करना था। परन्तु उनकी प्रवृत्ति और आख्यान पुराण मूलक हैं। उनकी इस पुराणमूलक प्रवृत्ति के परिप्रेक्ष्य में तीन कारण प्रतीत होते हैं। 1—समाज में पुराणों का लोकप्रिय होना, 2—पुराणों की सहज बोधगम्यता तथा 3—समाज में बौद्ध सिद्धान्तों के विरोध से वचना।

अश्वघोष के काव्यों में उपनिबद्ध पौराणिक आख्यान उनकी पुराण प्रियता और पौराणिक प्रवृत्ति का दिग्दर्शन कराते है। सौन्दरनन्द में नन्द को विरक्त करने हेतु

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भगवान बुद्ध द्वारा पौराणिक दृष्टान्तो का उल्लेख द्रष्टव्य है "सेनजित की पुत्री ने चाण्डाल की, कुमुदवती ने मछुवे की और वृहद्रथ ने सिंह की कामना की थी। कुरु वंशी हैहय वंशी तथा वृष्णि वंशी, मायावी सम्वर तथा उग्र तपस्वी मुनि गौतम स्त्री के रज से दूषित हुये।" स्वर्गिक सुख की क्षणिकता का द्योतन करते हुये अश्वघोष लिखते हैं "भोगोपरान्त प्राणी स्वर्ग से गिरकर दुःखी होता है। शिवि ने वाज पक्षी को अपने शरीर का मांस दे दिया, मान्धाता ने इन्द्र का अर्द्धासन प्राप्त कर देवत्व प्राप्त कर लिया परन्तु पुण्य क्षीण होने पर पुनः पृथ्वी पर आ गये। नहुष सर्प हुये, राजा इलविल स्वर्ग से गिरकर समुद्र में कछुवा हो गये। भूरिद्युम्न, ययाति आदि राजर्षियों ने अपने कर्मो से स्वर्ग को खरीदा परन्तु पुण्य क्षीण होने पर स्वर्ग को त्याग दिया।" बुद्ध चरित्र में भी ऐसे अनेक आख्यान स्थान-स्थान पर उपलब्ध हैं।

उक्त पौराणिक उपदेशों की प्रवृत्ति को अपनाते हुये अश्वघोष ने बुद्धदेशना का काव्यात्मक समायोजन किया है। सौन्दरनन्द के प्रारम्भ में ही कपिलबस्तु के प्राचीन इतिहास की समायोजना में उनकी पौराणिक प्रवृत्ति परिलक्षित होती है। वे लिखते हैं "कपिलाश्रम में पहुंचे हुये इक्ष्वाकु वंशी राजकुमारों का गौतम ऋषि ने उसी प्रकार पालन किया जिस प्रकार कण्व ने शकुन्तला के वीर पुत्र भरत का।" बुद्धिमान वाल्मीकि ने मैथिली के मेधावी पुत्रों का।" बुद्ध चरित्र का उपसंहार करते हुये अश्वघोष ने अपनी पौराणिक प्रवृत्ति का परिचय देये हुये लिखा है "इस प्रकार जिस किसी ने भी मुनि का पूजन किया, करता है, करेगा वह अवश्य उत्तम फल पाया था, पाता है, तथा पायेगा।" इस प्रकार के अनेक पौराणिक सादृश्य उनके महा-काव्यों में स्थान-स्थान पर प्राप्त होते हैं जिनसे अश्वघोष की पौराणिक प्रवृत्ति का परिचय मिलता है।

VI. 38

निरोधसमापत्ति

हरिशंकर शुक्ल, वाराणसी

बौद्ध परम्परा के अनुसार जीवन की चरम उपलब्धि निर्वाण की प्राप्ति है। यही भगवान् बुद्ध के धर्म विनय का एकमात्र रस तथा ब्रह्मचरियवास का सर्वोत्कृष्ट फल है, जिसके अधिगम से जाति-जरा-व्याधि-मरणसमन्वितभवचक्र सदा के लिए भग्न हो जाता है तथा लोकोत्तर सुख की प्राप्ति होती है। निरोधसमापत्ति निर्वाण अधिगम क्रम में एक आध्यात्मिक उपलब्धि का नाम है, जिसमें चित्त चेतसिक की समस्त वृत्तियां पूर्णतः निरुद्ध हो जाती हैं। इस प्रकार चित्त प्रवृत्ति निरोध को इस जीवन में ही प्राप्त कर विहार करना सम्भवतः निर्वाण का पूर्वास्वादन रूप है। इसका लाभ केवल अनागामी एवं अर्हत्त को ही होता है।

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इस अवस्था में प्रविष्ट होने के लिए साधक प्रथम ध्यानादि क्रम मे पंचम ध्यान की प्राप्ति करता है। पुनः उक्त ध्यान से उठ इन ध्यानों से सम्बद्ध चित्तचेतसिकों के स्वरूप विचार करते हुए आकिञ्चनायतन ध्यान को प्राप्त करता है। इसके अनन्तर ऐसा अधिष्ठान करता है कि जब तक वह निरोध-समापत्ति-अवस्था में रहे तब तक उसके आवास आदि विनष्ट न हों, उसे किसी प्रकार की वाधा न हो आदि। ऐसा कर वह नेवसञ्जा नासञ्जा ध्यान की अवस्था में प्रविष्ट होता है। इसमें प्रविष्ट होने के दो क्षणों के अनन्तर चित्त सन्तति निरुद्ध हो जाती है। उसके चित्त-चेतसिक के समस्त कार्य अधिष्ठित अवधि के लिए समाप्त हो जाते हैं। इससे उठने पर अनागामी अनागामि फल-चित्त तथा अर्हत् अर्हत्फल-चित्त प्राप्त करता है, जिनके एक बार प्रवृत्त होने के अनन्तर भवभङ्गपात हो जाता है।

VI. 39

A STUDY OF THE VINAYA SŪTRA OF GUṆAPRABHA

Priya Sen Singh

The period from the second Buddhist Council to the decline of Buddhism in India is very puzzling period and has seen rise and fall of a number of sects and schools of Buddhist thoughts.

The Saṅgha divided into two Major parts—Theravāda and Mahāsāṅghika, in the second Buddhist Council. At the time of Asoka they were furthur divided into 18 sects. Sarvāstivāda was one of the sub-sects of Theravāda. It flourished between the Second Century B.C. and 7th/8th Century A.D. Kashmira and Gandhara were its major Centres and it reached beyond the Indian boundries specially Central Asia, Tibet and China. Its canon was in Sanskrit which was translated into Chinese and Tibetan. Most of the texts of Mūla Sarvāstivādins were translated into Chinese by I-tsing.

Guṇaprabha was the author of the Vinaya Sūtra of Mūla-Sarvāstivādins. A number of commentary had been written in this Vinaya texts and six are still extent in their Tibetan translations.

This fact is clear from the text itself that this text belongs to the Mūla Sarvāstivādins. The historians defer about the use of the word 'Mūla' with Sarvāstivāda.

Guṇaprabha was a very eminent scholar. He was well-versed in both the Brahamanical and Buddhist Philosophical systems. Vasubandhu was the teacher of Guṇaprabha and the Dharmamitra was his disciple. Vasubandhu taught him the Tripiṭaka of Śrāvakayāna and Mahāyanists both. He lived in famous Agrapuri monastry of Mathura and was very particular in the pratice of Vinaya rules. He was a learned scholar and a very good grammarian of Sanskrit Language.

Vinaya Sūtra contains 17 chapters of different subjects (vastu) related to the vinaya-rules of the Buddhist Monks.

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VI. 40

A NOTE ON THE SARVĀSTIVĀDA

Sanghasen Singh, DELHI

The origin of the Sarvāstivāda as a powerful movement of the Buddhists in the past may be as usual ascribed to the socio-economic conditions of the region during that period.

The Sarvāstivādi-s derive their nomenclature from their basic tenet that the existence of reality is three-dimensional i.e. pertaining to the past, present and future.

The first centre of the Sarvāstivādi-s was Nālandā in the Magadha region. From there they fanned out to Mathura region and later to further north-west and to Central Asia. This process might have taken centuries.

Several splits in the movement might have taken place so as to give rise to several sub-sects as Mūla-sarvāstivāda and so on. With the emergence of Neo-brahmanism Sanskrit or Mixed Sanskrit got the upper hand and hence their literature in Sanskrit Mixed and Classical.

It may be surmised that the basic tenets of the Sarvāstivāda might have played a role in smooth change-over from the Sarvāstivāda Buddhism to Islam in the later period. Two doctrines of the Sarvāstivāda may be cited in this context. These are—the doctrine of the three-dimensional existence of reality and the doctrine of kāritra.

A number of scholars have done researches in the field of the Sarvāstivāda Studies. The area of study has great future looking into the strategic importance of the region where Sarvāstivāda had its sway for a number of centuries.

VI. 41

मिलिन्द प्रश्न में निर्वाण का स्वरूप

चन्द्रपाल सिंह, वाराणसी

जिस साधना पद्धति का अनुगमन करते हुए चरम उपलब्धि निर्वाण की प्राप्ति कही जाती है, वह निर्वाण क्या है ? इस प्रश्न को लेकर मिलिन्द प्रश्न नामक ग्रन्थ में उपलब्ध सामग्री का विन्यास करने से प्रकट होता है कि मिलिन्द प्रश्न में निर्वाण का वर्णन त्रिविध है। कहीं इसे एक भावरूप में कहा गया है, कही निरोध के रूप में तथा कहीं इसका स्वरूप अनिवर्चनीय बतलाया गया है।

इस प्रसंग में सर्वप्रथम यह प्रश्न विचारणीय है कि निर्वाण निरोध है। मिलिन्द के द्वारा ऐसा प्रश्न किये जाने पर कि क्या निरोध निर्वाण है ? नागसेन का उत्तर स्वीकारात्मक होता है। उन्होंने सबल शब्दो में कहा है कि निरोध हो जाना ही निर्वाण है। इसके समर्थनकथा में नागसेन ने कहा है कि जिस प्रकार संसारी अज्ञानी प्राणी इन्द्रियो और विषयो के उपभोग में लगे रहने के कारण पुनः पुनः जन्म

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लेते हैं, मरते हैं एवं इस परम्परा को बनाये रखने के लिए सभी अवस्थाओं में दुःख ही दुःख की अनुभूति करते हैं। पर जो आर्य श्रावक सम्यक् पथ प्रतिपन्न है, वे इन्द्रियों और विषयो के उपभोग में लगे नही रहते है, और न उनका आस्वादन ही करते है। ऐसा होने से उनकी तृष्णा समाप्त हो जाती हैं। तृष्णा के निरुद्ध हो जाने से उपादान, भव, जाति, जरामरण इत्यादि समाप्त हो जाते हैं, जिसके कारण वृद्ध होना मरना, शोक करना, आदि स्वयं ही निरूद्ध हो जाते है। इस प्रकार समस्त दुखों का सर्वदा के लिए निरुद्ध हो जाने के अर्थ में ही निर्वाण को निरोध कहा गया है।

पुनः निर्वाण को एक भावात्मक रूप एवं सुख स्वरूप कहे जाने का आधार यह है कि जिन लोगो ने सम्यक् मार्ग पर प्रतिपन्न होकर बुद्ध के आदेशों के अनुसार सभी संस्कारों को अनित्य, दुख एवं अनात्म के रूप में देखते हुए प्रज्ञा से निर्वाण का साक्षात्कार करते है और ऐसा साक्षात्कार करते हुए वे जानते है कि निर्वाण शान्त सुख एवं प्रणीत है। यह विघ्नों से रहित अभय, कुशल, शान्त, सुख एवं मृदु आदि है। वस्तुतः यह सुख कैसा है, इसकी अभिव्यक्ति वे नही कर सकते हैं। इसका कारण यह है कि निर्वाण अप्रतिभाग है अर्थात् इसके समान अन्य कोई पदार्थ नहीं है। यदि होता तब इसके सुखात्मक रूप की तुलना उसके सुखात्मक रूप से की जा सकती है अतः यह एक अनुभूति का विषय है इसका वर्णन नहीं किया जा सकता।

तीसरा प्रश्न यह है कि जब यह एक भाव रूप सुख पद अवस्था है तो पुनः इसे अनिर्वचनीय क्यों कहा गया है। अनिर्वचनीय का अर्थ है कि इसके सम्बन्ध में किसी प्रकार का वाचा विन्यास न होना इस प्रसंग में इसके दो कारण बताये गये है। 1. निर्वाण प्रत्यात्मवेध है 2. उसका जो रस है सुखानुभूति है, उसका कथन नही किया जा सकता।

कथन न किये जाने के कारण भी देखे जाते है जो शब्दो की सीमाबद्धता है। मन के भाव को एक सीमित स्तर तक ही शब्द व्यक्त कर सकते है पर निर्वाण का सुख असीम है इसलिए असीम शब्दो द्वारा ससीम निर्वाण सुख की अभिव्यक्ति नही हो सकती है पर कुछ उपमाओं द्वारा उसके कुछ गुणों पर प्रकाश की डाला जा सकता है। निर्वाण के उन गुणों का कथन केवल संकेत मात्र हो सकते हैं यथार्थ स्वरूप का मूल्यांकन नही कर सकते है। इस तथ्य को प्रकाशित करने के लिए नागसेन ने प्राकृतिक एवं व्यवहारिक जीवन से आबद्ध कुछ वस्तुओं यथा—समुद्र, पानी, कमल, औषधि, आकाश, पर्वत, भोजन आदि के गुणो का दिग्दर्शन कराते हुए निर्वाण के गुणो पर प्रकाश डाला है।

VI. 42

तांत्रिक बौद्ध पंचमकार और "गोकुदहनम्

(बौद्ध अपभ्रंश चर्यापदों के सन्दर्भ में)

नगेन्द्रनाथ उपाध्याय, वाराणसी

यह विषय अत्यन्त विवादास्पद है क्योंकि सामान्यतया लोकदृष्टि से ही इस पर

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विचार किया जाता है। तांत्रिक हिन्दू और बौद्ध साधना के पंचमकारों को यदि तांत्रिक ग्रंथों और शास्त्रों के प्रकाश में न ग्रहण किया जाय और यदि उनका प्रयोग तांत्रिक ग्रंथों के कठोर निर्देशों और गुरु के उपदेशों के अनुकूल न किया जाय तो उनसे भ्रम और भ्रष्ट धारणाएं उत्पन्न होता हैं तथा साधक पतन और विनाश को प्राप्त होता है। भारतीय तथा विदेशी विद्वान्, सामान्यतया, समान रूप से, इन पंचमकारों की निंदा करते हैं क्योंकि ये भ्रष्टाचरण ओर सामाजिक अव्यवस्था उत्पन्न करते हैं किन्तु यदि हम सहानुभूतिपूर्वक विधिवत् तांत्रिक साधना के अधिकारभेदवाद के साथ तांत्रिक रहस्यवाद की मूलभावना का अध्ययन करें तथा इन मकारों से संबंधित विधि-निषेधों को महत्व दें तो निश्चय ही इनकी निंदा का कोई अवसर नहीं मिलेगा। विद्वान् प्रायः यह सिद्ध करते हैं कि भारत में बोद्धों के पतन का मूल कारण उनमें तांत्रिक साधना के वेश में व्याप्त होने वाला भोगपरक, असामाजिक और निर्बाध विलास से पूर्ण जीवन है। इस विगर्हणीय जीवन के मूल में पंचमकारों का प्रयोग है। बौद्धों में पंचमकारों के प्रयोग का एक विकासात्मक इतिहास है जिसमें प्रज्ञा और करुणा का युगपत् सिद्धान्त अन्तर्धारा के रूप में प्रवाहित है। बौद्ध सिद्धों में, उनकी संस्कृत और अपभ्रंश रचनाओं में, करुणा तत्व का बार-बार स्मरण किया गया है। प्रज्ञा शक्तिवाद और मुद्रासाधन के रूप में स्वीकृत है। किसी समूह अथवा व्यक्ति के कल्याण और हित में बोधिसत्व सिद्धांत को नहीं भुलाया जा सकता। अतः बौद्ध साधना में भी यदि इन पंचमकारों के प्रयोग के निर्देशों और उनके विविध अर्थों का अध्ययन किया जाय तो ये अन्ततोगत्वा लोकहित के साधक ही सिद्ध होंगे। इस शोधपत्र के मुख्य विंदु हैं—

1. पंचमकारों का विचार तांत्रिक बौद्ध ग्रंथों के प्रकाश में करना चाहिए।
2. पंचमकारों का अर्थनिरूपण करते समय अधिकारभेद को अवश्य ध्यान में रखना चाहिए।
3. बौद्ध चिन्तना के प्रकाश में पंचमकारप्रयोग पर विचार करना चाहिए।
4. तांत्रिक बौद्ध ग्रंथों और सिद्धाचार्यों के निर्देशों और उपदेशों से पंचमकारों के अर्थों का साधनापरक अर्थोद्घाटन हो सकता है।
5. पंचमकारों में से एक मकार के लिए प्रयुक्त "गोकुदहनम्" शब्द अत्यन्त रहस्यात्मक, प्रतीकात्मक और महत्वपूर्ण है।

VI. 43

उत्पलकृत सम्बन्धसिद्धि में बौद्ध आलोचना

सूर्य प्रकाश व्यास, वाराणसी

आचार्य राजानक उत्पल (नवींशती का उत्तरार्ध) काश्मीर शैव दर्शन की प्रधान शाखा प्रत्यभिज्ञादर्शन के प्रधान आचार्य हैं। अपने गुरु सोमानन्द (नवों शताब्दी

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का मध्य) द्वारा संस्थापित प्रत्यभिज्ञादर्शन को विस्तार एवं व्यवस्था देने का ऐतिहासिक दायित्व इन्हों पर था जिसे इन्होंने ईश्वरप्रत्यभिज्ञाकारिका, शिवस्त्रोत्रावली तथा सिद्धित्रयी जैसे महत्वपूर्ण ग्रंथों की रचना द्वारा सफलतापूर्वक पूरा किया। इनकी लिखी ईश्वरप्रत्यभिज्ञाकारिका के आधार पर ही सर्वदर्शन संग्रहकार माधवाचार्य से इस दर्शन को प्रत्यभिज्ञा दर्शन कहा। इसी ग्रंथ पर लघु एवं वृहद्विमर्शिनी लिखकर अभिनवगुप्त ने इस दर्शन-सम्प्रदाय को अद्वितीय गौरव से अभिमंडित किया।

सिद्धित्रयी का एक भाग सम्बन्धसिद्धि है (शेष दो है अजडप्रमातृसिद्धि एवं ईश्वरसिद्धि) इसमें 23 कारिकाएँ हैं तथा द्वितीय कारिका के वाद ही वृत्ति है जिसमें पहली व अन्तिम बार विषय का विस्तार से निरूपण किया गया है अर्थात् बाद की कारिकाओं पर वृत्ति नहीं है। इस सिद्धि में सम्बन्ध के स्वरूप, उसकी परिभाषा, उसकी सत्यता एवं प्रकारों का तुलनात्मक विवेचन है। वृति एवं कारिका दोनों ही भागों में न्यायादि के अतिरिक्त बौद्धों की और विशेष रूप से धर्मकीर्ति के मत की सोदाहरण चर्चा-आलोचना की गई है। ऐसा प्रतीत होता है कि धर्मकीर्तिकृत सम्बन्धपरीक्षा के प्रतिवाद के लिए ही उत्पल ने इसकी रचना की थी। उत्पल संवंध को सत्य मानने के पक्ष में हैं—जबकि धर्मकीर्ति के मत में यह कल्पना अथवा भ्रान्ति मात्र है। इस ग्रन्थ विशेष के आलोक में सामान्य रूप से बौद्ध एवं प्रत्यभिज्ञादर्शन तथा विशेष रूप से धर्मकीर्ति एवं उत्पल के सम्बन्ध विषयक मतों का विश्लेषण विवेचन करना ही इस शोध लेख का प्रतिपाद्य है।

VI. 44

मेत्तगूमाणव पुच्छा का दार्शनिक विश्लेषण

भारत प्रसाद यादव

'मेत्तगूमाणव पुच्छा' सुत्त निपात के पारायण वग्ग का एक महत्वपूर्ण सुत्त है जिसमें मेत्तगू नामक बावरी ब्राह्मण के शिष्य ने भगवान बुद्ध के समक्ष दुःख की उत्पत्ति, उससे मुक्ति के उपाय एवं मुक्त व्यक्ति के लक्षण सम्बन्धी जिज्ञासायें प्रस्तुत की हैं। इस प्रकार ये सुत्त बौद्ध दर्शन के मूल आर्य सत्यों का अत्यन्त स्पष्ट एवं सोदाहरण परिचय प्रस्तुत करता है। प्रस्तुत शोध पत्र इसी संदर्भ में बौद्ध दर्शन की मूल स्थापनाओं को प्रकाशित करने का प्रयास है और एक प्रकार से सुत्त एवं अभिधम्म के मध्य विद्यमान निगूढ़ सम्बन्ध को अनावृत्त करता है।

VI. 45

नारियों के प्रति बुद्धकालीन समाज का दृष्टिकोण

ए. के. सिं चौहान, तेकारी

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VII. Prakrit and Jainism Section

VII. 1

DEŚĪ VOCABLES IN THE RĀVAṆAVAHA

Suchitra (Roy) Acharyya.

While studying Setubandha I have come across some Deśī words which are not recognised by Hc. in his Deśīnāmamāla.

According to Hc. deśī words are not derived from Sanskrit. Even if they are derived from Sanskrit, are not found in that sense in the Sanskrit lexicons. The words which have changed their meaning in Pkt. for literal use and which are used in standard Prākṛta from remote past, are recognised as deśī by Hc.

Following the definitions of Hc., some of the deśī words found in the Setubandha, are discussed in this paper from the etymological point of view. Pkt. Text., Skt. Chāyā and Eng. Translations are given for each word under discussion.

The words are : atthekka (=ākasmika) 12.46 ; °uppittha° (=°udvigna°) 11.39 ; runda° (=vṛhad°) 5.88 ; °visaḍhā (=°viśīrṇāḥ) 6.66 ; viḍhāi (=līlayā) 8.43 ; °huttam (=°abhimukham) 3.58

The developments are thus :

(1) atarkya
=*atharkya (by spontaneous aspiration)
=*atthakka (due to accent and by assimilation)
or *atthaikka (epenthetic i due to y)
=atthekka

(2) upariṣṭha
=*upriṣṭha (by syncopation in the second syllable)
=uppittha (by assimilation).

(3) rudra
=rundra (by spontaneous nasalisation).
=runda (by assimilation).

(4) viśaṭa
=viśaḍa (ṭ>ḍ by Pischel section 198).
=*visaḍa (palatal *ś* becomes *s*.)
=visaḍha (by spontaneous aspiration)
=visaḍhā (in plural).

(5) vikrīḍā
=*vikkīḍā (by assimilation in the second syllable.)
=*vīkīḍā (lengthening in the first syllable and simplification in the second syllable.)

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= *vīḍā (intervocalic *k* disappers.)
= *vīḍā (by the euphonic cambination of the two consecutive *ī* vowels.)
= vīḍhā (*ḍ* is aspirated in the final syllable.)
= vīḍhāi (with the annexation of the fem. instrumental suffix-i.)

(6) hūtam
= huttam (due to accent.)

VII. 2

जैन योग-परम्परा में आसन

अरुणा आनन्द

शरीर की स्वस्थता एवं मन की एकाग्रता के लिये 'आसन' का विशेष महत्त्व है। 'आसन' साधना-पद्धति का वह अंग है जो शरीर, मन और मस्तिष्क को संतुलित बनाए रखने में सहायक है। परम लक्ष्य मोक्ष की प्राप्ति के लिये जप, तप, प्राणायाम, धारणा, ध्यान, समाधि आदि जिन साधनों का अभ्यास किया जाता है उनमें 'आसन' 'पूर्व भूमिका' के रूप में उपयोगी माना जाता है। उक्त योग साधनों के अभ्यास से पूर्व 'आसन' की स्थिरता अनिवार्य है, ऐसा सभी योग-साधना पद्धतियों में स्वीकारा गया है। साथ ही विभिन्न प्रकार के आसनों, उनकी विधियों एवं उपयोगिता पर भी प्रकाश डाला गया है।

जैन योग परम्परा में भी 'आसन' को किसी न किसी रूप में स्वीकार कर उसका वर्जन हुआ है। वहाँ 'आसन' के लिये कायक्लेश, आसन, स्थान आदि शब्द प्रयुक्त हैं। इन्हे कुछ विद्धानों ने काय गुप्ति एवं काय संवर भी कहा है।

जैन योग परम्परा किसी आसन विशेष पर आग्रह नहीं रखती, अपितु उसके अनुसार जो भी आसन मन को स्थिर करने वाला हो, उसी का साधन रूप में प्रयोग करना चाहिये। शरीर की स्थिति और शक्ति के अनुरुप यथा—बैठकर, खड़े होकर या लेटकर भी ध्यान किया जा सकता है—ऐसा जैन शास्त्रों में वर्णित है। इसके बावजूद जैन योग-परम्परा में विविध आसनों का निरूपण भी किया गया है। यही नहीं इसमें साध्वियों के लिये वर्ज्य आसन भी वर्णित हैं। प्रस्तुत निबन्ध में विविध आसनों का परिचय देते हुए वैदिक परम्परा के साथ प्रसंगानुकूल तुलना भी की गई है।

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VII. 3

HEMACANDRA'S PRAKRIT GRAMMAR AS A SOURCE OF PRAKRIT PHILOLOGY

Satya Ranjan Banerjee, CALCUTTA

In many respects Hemacandra's Prakrit Grammar can be treated as a source book of Prakrit philology. Though Hemacandra (1088-1172 A.D.) belonged to the 11th-12th centuries A.D. and that was the last phase of Middle Indo-Aryan (the New Indo-Aryan vernaculars started appearing on the horizon at that time), the linguistic material as found in his Prakrit grammar, though not fully utilised by scholars, shows his insight of Prakrit philology. While framing sūtras for Prakrit language along with his vṛttis of those sūtras, Hemacandra, in order to trace the origin of some Prakrit words, shows his insight of linguistic methodology. The philologists normally try to trace the origin of a word directly from a word by applying the general principles of linguistic science, and as such, they do not accept the *ādeśas* (substitutes), *āgamas* (insertions), *nipātanas* (irregular formations) etc. of Sanskrit grammar. Though as a Prakrit grammarian, Hemacandra is not an exception to this general rule, in some cases, of course, in his vṛttis he has departed from the normal procedure, and has made remarks which can go on a par with the principles of linguistic science. For example, the word *śvan*, 'dog', becomes *sā* (<*śvā*) and *sāṇa* in Prakrit, but in the case of *suṇaa*, Hemacandra suggests that it has come from *śunaka* in Sanskrit which is a variant of *śvan* (कथं सुणओ। शुनक इति प्रकृत्यन्तरस्य। श्वन्-शब्दस्य तु सा साणो इति प्रयोगौ भवतः। I. 52). In a similar way in forming the Prakrit word *neraia*, 'pertaining to Hell', Hemacandra suggests the Sanskrit word *nāirayika* and *nāraia* from *nārakika* (कथं नेरइओ नाइरओ। नैरयिक-नारकिक-शब्दयो र्भविष्यति। I. 79). In the opinion of Hemacandra the three words *patha*, *pathi* (*n*) and *pantha* are to be treated separately. Skt. *pantha* is *pantha* in Prakrit, whereas *pathin* becomes *pahi* as in *pahia* < Skt. *pathika* and *patha* becomes *paha* in Prakrit (पन्थं किर देसित्तेति तु पथिशब्दस्य समानार्थस्य पन्थशब्दस्य भविष्यति। I. 88). So also *mahilā* and *mahelā*. For these two Prakrit words, Hemacandra suggests that both are derived from Skt. *mahilā* and *mahelā* (महिला महेला इति तु महिला-महेलाभ्यां शब्दाभ्यां सिद्धम्॥ I. 146). The word *mahilā* is formed from √*mah* + *ilac* (vide Uṇādi I. 54), and *mahelā* is a guṇated form of that suffix, Examples need not be multiplied. However, this paper only wants to record some of these words which are very correct linguistically, and linguists must be indebted to Hemaçandra for this piece of information.

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VII. 4

प्राकृत-विभाग हेतु

सामाजिक परिप्रेक्ष्य में "कर्पूरमंजरी" सट्टक—एक समीक्षा

धनीराम अवस्थी, लखनऊ

सट्टक शब्द से और अट्ट या आट्ट से निष्पन्न, जिसका अर्थ नाचना या हाव भाव दिखलाना होता है। इस प्रकार सट्टक नृत्यप्रधान नाटिका है, जिसके विषय में राजशेखर की धारणा है :—

"सो सट्टओत्ति भण्णइदूरं
जो णाडिआइं अणुहरइ।
किं उण एत्थ पवेसआविककं-
भाइ ण केवलं होंति ।।

सट्टकों की परिभाषा एवं स्वरूप को दृष्टि में रखते हुए यदि हम कर्पूरमंजरी का विश्लेषण करें तो यह ज्ञात होता है कि कर्पूरमंजरी एक सम्पूर्ण सट्टक है। सट्टकों के स्वरूप का विश्लेषण करने से जो सामाजिक पृष्टभूमि समक्ष आती है वह निकृष्ट कोटि के समाज की द्योतक है।

राजा द्वारा राज्य-भार की उपेक्षा करके श्रृंगार युक्त कामचेष्टाओं में निमग्न रहना उच्चकोटि के समाज का द्योतक नहीं हो सकता। नायिका में कामपीड़ा, कामज्वर के अतिरिक्त श्रेष्ठ, सभ्य रूप तो दृष्टिगोचर ही नहीं होता। निश्चय ही यह सट्टक सभ्य समाज का प्रतिनिधि न होकर एक विश्रृंखल तथा दायित्वहीन विलासी समाज का बोध कराता है।

कर्पूरमंजरी में चित्रित समाज केवल अपने अश्लीलत्व की ही छाप डालता है। अस्तु कर्पूरमंजरी भारतीय समाज के विकारों का प्रतिनिधित्व करने वाली रचना ही कही जायेगी।

VII. 5

जैन संस्कृत पुराण और पुराणकार

कु० रीता विश्नोई, मुजफ्फ़रनगर

पुराण शब्द की व्युत्पत्ति विद्वानों ने विभिन्न प्रकार से की है। जैनाचार्य "जिनसेन" के अनुसार प्राचीन महापुरुषों के उदात्त चरित का निरूपण करना ही पुराण का लक्ष्य है तथा धर्मतत्त्व का समावेश रहने के कारण पुराण धर्मशास्त्र भी कहलाता है। संस्कृत भाषा के जैन साहित्य में पुराणों की एक लम्बी परम्परा रही है। वैदिक साहित्य में जहाँ अष्टादश पुराणों में शिव तथा विष्णु की महिमा का वर्णन मिलता है, वहाँ जैन पुराणों में शलाकापुरुषों अथवा अन्य पुण्यशाली व्यक्तियों के जीवन चरित का ही विस्तार से वर्णन किया गया है।

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जैन संस्कृत पुराणों की परम्परा का श्री गणेश सातवीं शताब्दी में हुआ और 18 वीं शताब्दी तक ये निरन्तर लिखे जाते रहे। जैन संस्कृत पुराणों का कोई क्रम न मानते हुए भी हम इन्हें पाँच श्रेणियो में रख सकते हैं। ये सभी पुराण संस्कृत साहित्य में अपना विशिष्ट स्थान रखते हैं। जैन संस्कृत साहित्य में विभिन्न आचार्यों ने एक ही नाम से अनेक पुराणों की रचना की है। उदाहरणार्थ—"हरिवंशपुराण" इस नाम से अनेक आचार्यों द्वारा रचित अनेक पुराण उपलब्ध होते हैं।

प्रस्तुत लेख में जैन संस्कृत पुराणों तथा पुराणकारों के समय एवं उनकी गुरु परम्परा के विषय में विवरण दिया गया है।

VII. 6

संस्कृत नाटकान्तर्गत प्राकृत षष्ठ्यन्त्य रूपों का संस्कृत में छायानुवाद

बसन्तकुमार म० भट्ट, आहमदाबाद

प्राकृत भाषाओं में चतुर्थी विभक्ति के स्थान में षष्ठी विभक्ति का प्रयोग प्रायः प्रचलित हुआ है। अतः प्राकृतव्याकरणकारों ने इस स्थिति को सूत्रबद्ध करते हुए लिखा है कि **चतुर्थ्याः षष्ठी**। (हेम० VIII, 3-131) "चतुर्थी विभक्ति के स्थान में षष्ठी विभक्ति का प्रयोग होता है" इत्यादि।

संस्कृत नाटकों में प्रायः स्त्रीवर्ग एवं नीचपात्रसृष्टि प्राकृतभाषा में व्यवहार करती है। अतः संस्कृत नाटकों के टीकाकार एवं संपादकों ऐसे पात्रों की प्राकृत उक्तियाँ का जब संस्कृत में छायानुवाद प्रस्तुत करे, तो यह आवश्यक है कि पूर्वोक्त नियम (सूत्र) का प्रतिपालन किया जाय। किन्तु ऐसा नहीं हुआ है।।

अतः प्रस्तुत लेख में, निदर्श रूप ने 'शाकुन्तलम्' की विभिन्न चार आवृत्तियाँ लेकर यह बताया गया है कि—प्राकृत षष्ठी विभक्ति के रूपका संस्कृत में रूपान्तर करते समय जहाँ चतुर्थी विभक्ति का रूप रखना अनिवार्य था, वहाँ पर भी केवल ध्वनिविकार के परिवर्तन (प्राकृत /-स्स/ प्रत्यय के स्थान में संस्कृत /-स्य/ प्रत्यय) को ध्यान में लिया गया है। यही स्थिति अन्य संस्कृत नाटकों में भी प्राप्त होती है। ऐसे स्थलों का सं-शोधन किया जाय यही नम्रनिवेदन प्रस्तुत लेख का विषय है।।

VII. 7

FRAGMENTS OF PRĀKṚTA-KALPA-LATIKĀ—A LOST GRAMMAR RESTORED

Sobhana Bhattacharyya, CALCUTTA

Rishikesh Sastri in his book "A Prākṛta Grammar with English Translation" published from Calcutta in 1883 quotes from Prākṛta-kalpalatikā in order to give some parallel statements from other

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Pkt. works, such as, Hemcandra and Vararuci. He has never mentioned in his Introduction the source of Prākṛtakalpalatikā. Whether he has consulted the book from the original manuscript or whether he has seen any printed text by that name is not clear from his Introduction. Pischel (§43), of course, has also recorded in his Pkt. grammar the Prākṛtakalpalatikā as gathered from Rishikesh Sastri's book. Pischel, however, is not happy with Rishikesh Sastri's Pkt. grammar and so also his quotations from Prākṛtakalpalatikā.

Whatever may be the value of Rishikesh Sastri's Pkt. grammar, it is certain that he has quoted from Prākṛtakalpalatikā whose manuscript is not found anywhere till today or at least, I do not know anyone of them. This present paper on Prākṛtakalpalatikā is based on Rishikesh Sastri's quotations from Prākṛtakalpalatikā. Here an attempt is made to arrange the sūtras in accordance with the topic of the grammar, and in this arrangement the structure of Hemacandra's Pkt grammar is generally followed as a model.

Though the quotations from Prākṛtakalpalatikā, as given by Rishikesh Sastri, is not fully correct as far as the sūtras are concerned, it can be rectified with the help of other grammarians. The value of this book, despite all its mistakes, lies in the fact that it has given some words belonging to a particular group known as ākṛtigaṇa. These words when compared with others give us some idea about the conception of the Prākṛta language, at least at the time of Prākṛtakalpalatikā.

The name of the author of the Prākṛtakalpalatikā is not known. I am afraid it cannot be guessed either. No clue of Prākṛtakalpalatikā is found anywhere so that the authorship can be attributed to some one else. No authors or commentators have quoted from Prākṛtakalpalatikā and naturally the upper and lower limits of its date cannot be determined. As the manuscript of this book is not available anywhere, we are not in a position to know the beginning and colophon of the book. Naturally the history of the author of the book is completely unknown.

But from the internal evidence of the quotations as given by Rishikesh Sastri, we can say that the author of the book might have flourished after Mārkaṇḍeya (17th cent A.D.) as the influence of Mārkaṇḍeya's Prākṛtasarvasva is profusely found.

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Below is given some portions of the text of Prākṛtakalpalatikā as restored and corrected from the quotations of Rishikesh Sastri.

1. Rishikesh Sastri quotes from Prākṛtakalpalatikā in connection with the quantity of vowels :

"परसंयोगस्येङो ह्रस्वः" (PKL) — "इत एद्वा" Hc. 1.85
"ओत् संयोगे" (Hc. 1.116)

2. On the treatment of nasalisation ;

(i) वक्त्रत्स्त्र वयस्याश्रु श्मश्रु पुच्छातिमुक्तकौ
सृष्टिर्मनस्विनी स्पर्श श्रुतप्रतिश्रुतं
तथा निवसनं दर्शनञ्चैव वक्त्रादिष्वेवमादयः । — वक्त्रादावन्तः (Hc. 1.26)

(ii) "लुग्विन्दोर्विंशतिसमेषु दीर्घश्चादेः" — विंशत्यादेर्लुक् (Hc. 1.28)

3. On the regulation of gender :

(i) "शाकल्यं शरदं स्त्रीत्वे क्लीबे नान्तञ्च कुण्डिनः ।
पुंक्लीवयोस्तथाख्यातं नयनादि तथा परैः ।।"
"प्रावृट्शरत्तरणयः पुंसि" (Hc. 1.31)

(ii) "रश्मिः स्त्रियां वेति वक्तव्यम्" — वाक्ष्यर्थवचनाद्याः (Hc. 1.33)

(iii) "काश्मीरोष्म सीमेमणिच् स्त्रियाम्" ।
वेमाञ्जल्याद्याः स्त्रियाम् (Hc. 1.35)

4. Quantity of vowels :

(i) समृद्धिः प्रतिसिद्धिश्च प्रसिद्धिः प्रकटं तथा ।
प्रसुप्तञ्च प्रतिस्पर्धी प्रतिपच्च मनस्विनी ।
अभिजाति सदृक्षश्च समृद्धादिरयंगणः ।। — "अतः समृद्धादौ वा" (Hc. 1.44)

(ii) शय्या-सौन्दर्य्य-पर्य्यन्तोत्कराश्चर्यत्रयोदश ।
वल्ली-चेत्यादयो ज्ञेयाः शय्यादौ लक्ष्यदर्शनात् ।। — एच्छय्यादौ (Hc. 1.57)

(iii) "अदातो यथादिषु वा"
यथा-तथा-तालवृन्त-प्राकृतोत्खात चामरं ।
चाटुप्रहार-प्रस्तार-प्रवाहा हालिकस्तथा ।।
मार्जारश्च-कुमारश्च माज्जारेषु(?) कलोपिनि ।
संस्थापितं खादितश्च मरालश्चैवमादयः ।। — वाव्ययोत्खातावदातः (Hc. 1.67)

(iv) "इत् सदादिषु" — इः सदादौ वा (Hc. 1.72)

(v) "एत् पिण्डसमेषु" — इत एद्वा (Hc. 1.85)

(vi) पानीयं व्रीड़िताली क द्वितीयक-
तृतीयक तथा गृहीतमानीतं ।
गभीरञ्च करीषवद् इदानीञ्च
तदानीञ्च पानीयादिगणो यथा ।। — पानीयादिष्वित् (Hc. 1.101)

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(vii) मुकुटं कर्बुरं गुर्वी सौकुमार्यं युधिष्ठिरः । उतोमुकुलादिष्वत्
गुरुकञ्चोपरीत्यादौ मुकुटादिषु लक्षयेत् ।। (Hc. 1.107)

(viii) तुण्ड-कुट्टिम-कुद्दाल-मुक्ता-मुद्गर-लुब्धकाः । ओत् संयोगे
पुस्तकञ्चैवमन्येऽपि कुम्भीर-कुन्तल-पुन्धराः ।। (Hc. 1.116)

(ix) ऋष्यादिषु कृतिः कृत्या घृष्टो वृषभः वृश्चिकः ।
वृषश्च पृथुलो गृध्रो मृगाङ्को मसृणं कृषिः ।। इत् कृपादौ
सृष्टिर्दृढ़ो हृतो गृष्टि वितृष्ण-कृत-कृत्तयः । (Hc. 1.128)
संज्ञावाचककृष्णोऽयमृष्यादिगण ईदृशः ।।
भृङ्ग-भृङ्गार-शृङ्गारा कृपाणं कृपणः कृपा ।
शृगाल-हृदये-वृष्टिर्दृष्टिर्वृहितमेव च ।।
समृद्धिः कृसरा तृप्तिर्वृत्तिर्वृद्धिस्तु कृत्रिमं ।
कृकराकुस्तथेत्यादौ नित्यमित्वं ऋतो मतम् ।।

(x) ऋतुर्मृदङ्गो-निभृतं-वृतं-परभृतो मृतः ।
प्रावृट्प्रवृत्तिर्वृत्तान्तो मातृका भ्रातृकस्तथा ।। उदृत्वादौ
मृणाल-पृथिवी-वृन्दावन-जामातृका अपि । (Hc. 1.131)
वृन्दारकश्च प्रभृतिः पृष्ठः वृद्धादयः परे
लक्ष्यानुसारतो ज्ञेयाः ।।

(xi) दैत्यादौ-वैश्य-वैशाख-वैशम्पायन-कैतवाः । अइ दैत्यादौ वा
स्वैर-वैदेह-वैदेश-चैत्र-वैषयिका अपि ।। (Hc. 1.151)
दैत्यादिष्वपि विज्ञेयास्तथा वैदेशिकादयः ।।

(xii) वैर-कैयव-चैत्राश्च कैलास-दैव-भैरवाः । वैरादौ वा
अइदिच्छन्ति विकल्पेन च कोविदाः ।। (Hc. 1.152)

(xiii) सौन्दर्यं शौण्डिको दौवारिकः शौण्डोपविष्टकम् ।
"उत्सौन्दर्य्यादौ" (Hc. 1.160)
कौक्षेयः पौरुषः पौलोमी मौञ्जि दौः साधिकादयः ।।
"कौक्षेयके वा" (Hc. 1.161)

(xiv) पौर-पौरुष-मौनानि गौड-क्षौरित-कौरवाः । अउः पौरादौ च
कौशल-मौलि-रौचित्यं पौराकृति गणा मताः ।। (Hc. 1.162)

5. Loss of intervocalic consonants :
प्रायो ग्रहणतश्चात्र पूर्वप्राकृतकोविदैः । क-ग-च-ज-त-द-प-य-वां
यत्र न श्रुतिसौभाग्यं तत्र लोपो न मन्यते ।। प्रायो लुक् (Hc. 1.177)

6. Doubling of consonants :
(i) "नीडादिषु" । तैलादौ (Hc. 2.65)
नीड-व्याहृत-मण्डुक-श्रोतांसि प्रेम-यौवने ।

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ऋजु: स्थूलं तथा तैलं त्रैलोक्यञ्च गणो यथा ।।

(ii) सेवा-कौतूहलं दैवं निहितं नख-जानूनी । "सेवादौ वा"
पिबादय: सवा शब्दा एतदाद्या यथार्थका: ।। (Hc. 2.66)
त्रैलोक्यं-कर्णिकारश्च वेश्या-भूर्जञ्च दु:खितं ।
रात्रि-विश्वास-नि:श्वासा मनोऽस्त्रेश्वर-रश्मय: ।।
दीर्घैक-शिव-तूष्णीक-मित्र-पुष्पासि दुर्लभा: ।
दुष्करो निष्कृप: कर्म्म करेष्वास परस्परं ।।
नायकाद्या स्तथाशब्दा: सेवादिगणसम्मता: ।

7. Treatment of ṣk :

अक्षाक्षि च क्षुर-क्षुण्ण-क्षार-उत्क्षिप्तमक्षिकै: । च्छोऽक्षादौ
दक्षोवक्ष: सदृक्षोऽक्ष-क्षेत्र-क्षीरेक्षुकुक्षय: ।। (Hc. 2.17)
क्षुधा-चेत्यादय: शब्दा अक्षादिगणसम्मता ।

8. Treatment of 'km' and 'dm' :

"क्मस्य प:" । ड्म-क्मो: (Hc. 2.52)

9. Treatment of 'dy' :

"पद्यादिषु नेति" "द्य-य्य-र्यां ज:" (Hc. 2.24)
पद्दं गद्दं अवद्दं उद्दमं केचिदिच्छन्ति
केचिन्नेच्छन्ति केवलम् ।

10. Gerund :

(i) क्त्वा: स्थाने तूणं । "क्त्वा-स्यादेर्ण स्वोर्वा" (Hc. 1.27)
(ii) "उआण: क्वापि वक्तव्य:" ।
(iii) क्तवतोर्वतोर्वन्त: ।

11. Dialectal variation :

(i) "क्त्वा: स्थाने इय दूणौ स्याताम् ।" "क्त्वा इय-दूणौ" (Hc. 4.271)
(ii) "तूण: स्यात्" । क्त्वस्तूण: (Hc. 4.312)

VII. 8

आचारांग के प्रथम श्रुत-स्कंध में उपलब्ध 'सहसम्मुइयाए' पाठ पर कुछ चर्चा

के. आर. चन्द्र, अहमदाबाद

1. आचारांग में तीन स्थलों पर 'सहसम्मुइयाए' पाठ उपलब्ध, से ज्जं पुण जणिज्जा सहसम्मुइयाए परवागरणेणं..... ।
(सूत्र १.१.१.२, १.५.६.१७२, १.८.२.२०५)

शुब्रिंग महोदय, आगमोदय सभित, जैन विश्वभारती एवं महावीर जैन

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विद्यालय के संस्करणों के द्वारा स्वीकृत पाठ और उसके पाठान्तरों की सूचिका सभी जगह एक समान पाठ नहीं लिया गया है।

2. 'सम्मुइया' या 'सम्मुलिका' जैसा कोई शब्द प्राकृत, पालि एवं संस्कृत कोषों में अनुपलब्ध। सम्भुइ या सम्भुति के अर्थ।
3. अशोक के शिलालेखों में 'भुत' शब्द की प्राप्ति एवं पालि 'सुत्तनिपात' में 'भुति, सम्भुति, भुत' के प्राप्त उदाहरण।
4. 'दिट्ठ-सुत-भुत-विञ्ञात' एक प्रचलित उक्ति जो दोनों परंपराओं—बौद्ध और जैन-में प्राप्त।
5. मूल 'मन्' धातु से बने विधिध रूप—मत, मति, मथ, मई, सम्मुति सम्मुइ इत्यादि। भुति और मति एकार्थक, एक ही शब्द के दो रूप।
6. 'सम्मुइयाए' के टीकाकारों द्वारा किये गये अर्थ।
7. आचारांग के प्राप्त पाठान्तरों के अनुसार 'सम्भइ(ति)' ही मूल शब्द और उसमें 'ए' तृतीया एक वचन की विभक्ति जो बाद-का संशोधित रूप है।
8. आचारांग द्वितीय श्रुत-स्कंध, सूत्रकृतांग, कल्पसूत्र इत्यादि से अन्य उदाहरण।
9. 'उत्तराध्ययन' के एक उदाहरण से शंका का निवारण। 'सम्मुइ' ही मूल शब्द और उसमें 'या' तृतीया एक वचन की विभक्ति है इसका स्पष्टीकरण। 'सहसम्मुइयाऽऽसवसंवरे य रो ए इ उ निसग्गो। २८.१७
10. प्राकृत भाषा के व्याकरण के अनुसार भी यह स्पष्ट है कि 'आ' विभक्ति का विकास 'या' से ही हुआ है हालाकि ऐसे प्रयोग नहीं मिलते हैं, परंतु व्याकरणकारों ने इसका उल्लेख किया है।
11. शुद्ध रूप 'सहसम्मुइया' ही है। भ्रान्ति से उसमें 'ए' विभक्ति और लगा दी गयी। यदि ऐसा नहीं मानें तो एक साथ दो विभक्तियाँ 'या' और 'ए' लगी हैं ऐसा स्वीकार करना पड़ेगा।

VII. 9

आचार्य कुन्दकुन्द और उनका नाटक-त्रय

विश्वनाथ चौधरी

आचार्य कुन्दकुन्द देदीप्यमान सूर्यकी तरह है जिनका निर्मल प्रकाश दार्शनिक जगत को सदा धवलित करता रहेगा।

आचार्यो की परम्परा में, ग्रन्थों के निर्माण में, विषयों के प्रतिपादन में तथा कालान्तर में भारतीय दर्शन के एक प्रमुख अंग जैन दर्शन को प्रामाणिकता प्रदान करने में आचार्य कुन्दकुन्द का सर्वोत्कृष्ट स्थान है। ये आध्यात्म साहित्य के विश्लेषक

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होने के कारण भगवान् महावीर और गौतम गणधर के समान परमपूज्य तथा प्रातः-स्मरणीय है :—

मङ्गलं भगवान वीरो मङ्गलं गौतमो गणी ।
मंगलं कुन्दकुन्दायो जैन धर्मोऽस्तु मंगलम् ।।

आचार्य कुन्दकुन्द की समस्त कृतियों में "समयसार-प्रवचनसार-पंचास्तिकाय" का अत्यधिक महत्त्व है । ये तीनों ग्रन्थ जैन धर्म, दर्शन की कुंजी तथा सार संचय है। उपर्युक्त तीनों ग्रन्थ "नाटक-त्रय" के नाम से भी प्रख्यात हैं । यद्यपि अमृतचन्द्र ने केवल 'समयसार' को ही नाटकसंज्ञा से अभिहित किया है । इसी आलोक में तीनों ग्रन्थ परवर्ती कारणो से 'नाटक-त्रय' के रुप में प्रसिद्ध हो गये । वैदिक परम्परा में जो महत्त्व प्रस्थानत्रय (गीता, महाभारत तथा उपनिषद्) का है, वही जैन परम्परा में 'नाटक-त्रय' का है । इनमें क्रमशः शुद्धात्मा, ज्ञान, ज्ञेय, चरित्र तथा पंचास्तिकायों का सूक्ष्मस्य से विश्लेषण किया गया है ।

VII. 10

CONTAINED IN DHAVALA-COMMENTARY ON ṢAṬKHANḌĀGAMA

Sushma Gang

Dṛṣtivāda is the 12th Aṅga of ancient Jaina Canons. The text of this Aṅga like those of some others was not written down and thus the knowledge of these Aṅgas gradually declined. Only a trace of the 12th Aṅga according to the Digambaras is available in the form of Ṣaṭkhandāgama. Efforts were made to perserve the knowledge of Jaina Canons in the form of Dhavalā, the commentary on Ṣaṭkhanḍāgama (72,000 ślokas), Jaya-Dhavalā, the commentary on Kaṣāya-Pāhuḍa (60,000 ślokas), and Mahā-Dhavalā, the sixth part of Ṣaṭkhaṅdāgama (40,000 ślokas). Dhavalā and Mahā-Dhavalā have been published in 16+7=23 volumes consisting of 10,672 pages.

The paper is aimed at bringing out the salient features of Karma-theory of Jaina canons as propounded in Ṣaṭkhaṅdāgama and also throwing light on the concept of Karma as given in the non-Jainas systems of Indian philosophy.

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VII. 11

जैन परम्परा के विकास में श्राविकाओं का योगदान

महावीर राज गेलड़ा, राजस्थान

जनरल सर ए. कनिङ्घम ने अपने पुरातत्त्व सर्वेक्षण प्रतिवेदन खण्ड-3, प्लेट XIII-XV में जैन मत और जैन शीर्षकों के खण्डित शिलालेखों के संदर्भ प्रकाशित किये हैं। डॉ० जार्ज भूलर ने इन प्रकाशित प्रतियों की त्रुटियों का सुधार करते हुए अपना मंतव्य प्रकट किया है कि इन शिलालेखों पर अंकित गण, कुल, शाख के वर्णन जैन आगम कल्प सूत्र में वर्णित गण, कुल एवं शाख से मिलते हैं जो इस बात का सूचक है कि जैन परम्परा विकसित होती हुई इस युग में अनेक शाखाओं में विभक्त हो चुकी थी। यह समय कनिष्क का माना गया है क्योकि ये शिलालेख, अशोक के शिलालेखों से भिन्न हैं। इनके आलेखों की भाषा संस्कृत और प्राकृत के मिश्रण का वैचित्र्य है जो लगभग सभी हिन्दी स्काईथियन राजा के शिलालेखों से मिलता है—डॉ० होर्नेल ने इसे उत्तरी और उत्तरी पश्चिमी भारत की ईसा पूर्व और बाद की प्रथम शताब्दियों की साहित्यिक भाषा मानी है।

यह आश्चर्यजनक है कि इस युग कों जैन शिलालेखों को भेंट करने वाली प्रायः जैन गृहणियें-श्राविकायें रहीं हैं। उदाहरणतः शिलालेख XIII जो कि एक जैनाकृति के नीचे पाया गया है, शुद्ध करने के वाद निम्नप्रकार पढ़ा जा सकता है।

सिद्ध नमन, सम्वत 20, ग्रीष्म ऋतु का पहला महीना, 15 तारीख, भगवान वर्धमान की प्रतिमा, भेंट श्राविका दीना (या दीत्ता) द्वारा, दत्तीला की पुत्री, विशाला की पत्नी, जयपाल, देवदास और नागदीना की मां, उपदेशक आर्य संघसिंह की आज्ञा की अनुपालना में, कोटिया गण, विनय कुल, वेभरी शाख, सिरिका उपशाखा।

इसीप्रकार अन्य शिलालेखों पर श्राविका विकाता भत्ति, रोहिन्दा आदि के नाम आये हैं।

इस युग में भारत में वर्ण व्यवस्था थी तथा पुरुष प्रधान समाज था ऐसी स्थिति में संयुक्त जैन परिवारों में नारी जाति के विशेष महत्व के होने के कारणों का अध्ययन विभिन्न दृष्टियों से रुचिपूर्ण एवं महत्त्वपूर्ण है।

1. ऐतिहासिक।
2. अन्य शिलालेखों से तुलना।
3. परिवारों के संयुक्त दायित्त्व में नारी का स्थान।

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VII. 12

समवकार में मोक्ष अधिकार

अरुण जोषी, भावनगर

श्री कुंदकुंदाचार्य के तीन ग्रंथ नाटकत्रय क्युं कहे गये हैं इस बात की चर्चा करने के बाद आत्मा और बंध का भेद इस निबंध में दर्शाया गया है। प्रज्ञा के बंध का नाश करने का उपाय दिखाया गया है और शुद्ध नय और व्यवहार नय के भेद को स्पष्ट करने के बाद मोक्ष के बारेमे चर्चा की गई है।

VII. 13

PRĀKṚT-LOVE-LETTERS IN THE SANSKRIT DRAMAS

Veneemadhava Shastri Joshi, KARNATAKA

In point of fact the Sanskrit and Prakrit Languages are the two faces of the same coin. Yet, to a reader of sanskrit dramas it is very much surprising to find love letters in Prakrit only. It is because of the heroines that we find love letters in Prakrit. Usually these love letters are written by heroines and mostly they speak Prakrit only. In the *Saṭṭakas*, as there is only one language i.e. Prākrit. It is quite natural to find love letters in Prakrit only.

These letters are written or read in a scene of love sentiment. To express love feelings and emotions which were in their heart of heart, as brief as they can through a love letter the heroines had to adopt the language with which they were at home. And Prakrit, since it is their mother tongue can very well bring out the real spirit and force of the feelings to love through the letter. Thus adopting Prakrit for this relevant and suitable from the point of direction in the Sanskrit dramas. And the Prakrit love letters which we find in the dramas of Kalidasa seem to be the earliest letters in the history of Sanskrit dramas. An Attempt is made, here in the critical study of these love letters.

VII. 14

प्राकृत शब्दों का देशीकरण

ऋषभ चन्द्र जैन, विहार

विभिन्न प्राचीन देशी बोलियों का विकास जब भाषाओं के रूप में हुआ तथा उनमें साहित्य रचना प्रारम्भ हुई, तब उन्हें एक सामूहिक अभिधान प्राकृत दिया गया। भाषाविदों के अनुसार यह प्राकृत मध्य भारतीय भाषाओं के अन्तर्गत परि-

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गणित होती है। प्राकृत को प्रथम, द्वितीय तथा तृतीय—इस प्रकार तीन युगों के अन्तर्गत वर्गीकृत किया जाता है।

प्रथम युगीन प्राकृत के अन्तर्गत निम्नलिखित प्राकृतें समाहित हैं—1. आर्ष प्राकृत, 2. शिलालेखी प्राकृत, 3. निया प्राकृत, 4. प्राकृत धम्मपद की प्राकृत, 5. अश्वघोष के नाटकों की प्राकृत। द्वितीय युगीन प्राकृतों में—1. अलंकार शास्त्रियों और वैयाकरणों द्वारा उल्लिखित प्राकृत भाषाएँ, 2. काव्यों और नाटकों में प्रयुक्त प्राकृत भाषाएँ, आती हैं। तृतीय युगीन प्राकृत भाषा के अन्तर्गत अपभ्रंश को सम्मिलित किया जाता है।

साहित्यारूढ़ होने के बाद प्राकृत भाषाएँ भी व्याकरण के द्वारा अनुशासित होने लगीं। परिणाम स्वरूप विभिन्न प्राकृतें व्याकरण और साहित्य का तटबन्ध तोड़कर पुनः देशी बोलियों और भाषाओं के रूप में प्रवाहित और विकसित हो चलीं। प्रवाह और विकास का यह क्रम अनवरत रूपसे चलता रहा। इसका पहला सुफल यह हुआ कि इन बदली हुई प्राकृतों—देशभाषाओं में पुनः साहित्य रचना हुई, जिसे कालान्तर में एक नया अभिधान अपभ्रंश दिया गया। दूसरा सुफल यह हुआ कि विभिन्न भारतीय बोलियों एवं देश भाषाओं में प्राकृतों के प्राचीन शब्द मूलरूप में अथवा क्षेत्र के अनुसार ध्वनि परिवर्तन, स्वर परिवर्तन और व्यञ्जन परिवर्तन के साथ अब भी विद्यमान हैं।

देशभाषाओं के प्राकृत शब्दों का संकलन करने की दिशा में विभिन्न विद्वानों ने आंशिक प्रयत्न किये हैं। उसी शृंखला में प्रस्तुत निबन्ध में इस प्रकार के विभिन्न देशभाषाओं के कतिपय शब्दों की तलाश करने का प्रयत्न किया गया तथा विभिन्न देशी बोलियों में विद्यमान प्राकृत शब्दों की ओर ध्यान आकृष्ट किया गया है।

बुन्देली में प्राकृतों के शब्द प्रचुर मात्रा में उपलब्ध हैं। यथा—1. ढोरो-ढोर, 2. रुक्खो-रूख, 3. खेत्तं-खेत, 4. जोहारो-जुहार, 5. अप्पणो-अपन, 6. घरो-घर, 7. फलो (फलं)-फल, 8. पत्तो-पत्ता, 9. झाडं-झाड़, 10. जो-जो, 11. छत्तं-छत्ता, 12. छोइआ-छोइआ, 13. छोक्करी-छोकरी, 14. पाव-पाव, 15. पसारो-पसार।

उड़िया में प्राकृत के शब्द पर्याप्त मात्रा में पाये जाते हैं। यथा—मुहँ-मुह, सही-सही, नाहो-नाह, हरइ-हरइ। कुछ शब्द व्यञ्जनों के सरलीकरण के साथ मिलते हैं, जैसे—ठाणो-ठा, थणो-थन, अग्गि-अग्गि, जुग्गं-जुग, वक्कलो-बक्कल।

राजस्थानी में प्राकृत की प्रथमा विभक्ति एक वचन की तरह ही ओकार पाया जाता है, जैसे—घोड़ो-घोड़ो, छोरो-छोरो। इसमें क्रियाएँ भी प्राकृत से ग्रहण की गई हैं, जो किञ्चित् परिवर्तन के साथ पायी जाती हैं। इनमें अइ को ऐ एवं ई, ओ को औ होता है। जैसे—घउइ-घउँ, जांचइ-जांचै, धारइ-धारै, पूरइ-पूरै, होसइ-होसी, किदो-कीधौ।

गुजराती में प्राकृत के शब्द अपने मूल रूप में तथा ध्वनि, स्वर एवं व्यञ्जन

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परिवर्तन के साथ मिलते हैं, यथा—झडी-झडी, घरोली-घरोली, छोयरो-छोकरा, कुक्कड़ी-कूकड़ी, गहिल्ल-गहिल ।

मैथिली में प्राकृत के शब्द एवं क्रियाएँ मूल रूप में अथवा कुछ परिवर्तन के साथ मिलती हैं । यथा—लोहारो-लोहार, सेवालं-सेमर, लहु-नहु, गोआलो-गोआर, पिडिआ-पिरहिआ ।

भोजपुरी में प्राकृत के शब्द यथावत् तथा स्वर एवं व्यञ्जन परिवर्तन के साथ पाये जाते हैं । यहाँ निम्नलिखित शब्द द्रष्टव्य हैं—एगो-एगो, अगाढ-अगाढ, झाउं-झाउ, दुआरो-दुआर, खीलो-खीला, गउरी-गउरी, बिलं-बिल, पिअक्कडो-पिअक्कड़, सिरी-सिरि, कुक्कुरो-कुक्कुर, गंधो-गंध, चक्को-चक्का, किस्सा-खिस्सा, विहाणो-विहान, छोक्करी-छोरी, एत्थ-एथी ।

मराठी में भी प्राकृत के शब्द मूलरूप में तथा स्वर, ध्वनि एवं व्यञ्जन के सरलीकरण के साथ पाये जाते हैं । जैसे—गारो-गार, तुंड-तोंड, जल्लो-जाल, चिक्खल्लो-चिखल, तक्कं-ताक, तूलिआ-तूली, पोट्र-पोट, अप्पणो-अप्पण, नेऊण-नेऊन, दद्दर-दादर ।

दक्षिण भारत की कन्नड़, तमिल, तेलेगु आदि भाषाओं में प्राकृत के तत्व मौजूद हैं । यथा—

कन्नड़—ओलग्ग-ओलग, कुरर-कुरी, कुरब, पल्लि-पल्ली, हल्ली, पुल्लि-पुलि, हुलि, देसिय-देशिक ।

तमिल—कडप्पो-कलप्पइ, कुरर-कोरि, पिल्लगं-पिल्लइ, आदि ।

तेलेगु—कुरूल-कुरूलु, पुल्कि-पिलि ।

खड़ीबोली भी विभिन्न क्षेत्रीय बोलियों की भांति प्राकृत से अछूती नहीं है, इसमें प्राकृत के अनेक शब्द एवं क्रियाएँ पायी जाती हैं । यथा—खड्डा-खड्डा, गड्डो-गड्डा, झाडं-झाड़, तग्गं-तागा, नाई-नाई, वप्प-बाप, बइल्ल-बैल, डोरो-डोर, खडिया-खड़िया, साड़ी-साड़ी, डाली-डाली ।

क्रियाएँ—खेल्ल-खेलना, देक्ख-देखना, भिड-भिड़ना, लुक्क-लुकना, झुल-झुलना, चुक्क-चूकना ।

प्राकृतें मूलतः जन-सामान्य की बोलियाँ रही हैं । इसीलिए अनेक शताब्दियों के बाद भी विभिन्न देश-भाषाओं में प्राकृत-देशी शब्दों की धरोहर आज भी विद्यमान हैं । इस धरोहर का उपयोग प्राकृत के अध्ययन-अनुसन्धान में भाषा के विकास की दृष्टि से किया जाना चाहिए । तथा भाषाशास्त्र के इतिहास के अध्ययन में भी इसका समुचित समावेश किया जाना चाहिए ।

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VII. 15

THE JAINA CONCEPT OF 'SAṆṆĀ' AND MODERN PSYCHOLOGY

Kamalesh Jain, VARANASI

The concept of 'Saṇṇā' has special significance in the Jaina Philosophy. It has been elaborately dealt by Jaina thinkers in their works. The 'Saṇṇā' is an important branch of analytical study of a living being. It includes from smallest species to human being. The motivational behaviour includes needs, drive, instincts and other functions of an organism. However the Jaina thinkers used their own terminology to analyse the Saṇṇā.

Jaina concept of Saṇṇā, when viewed in relation to modern psychology, it shows a close resemblance with motivational behaviour in which different type of motives, needs, drives and instincts are studied.

In the present paper an humble attempt has been made to study and analyse the Jaina concept of Saṇṇā in relation to modern psychology.

The saṇṇā has been defined by Jaina thinkers as an instinct in lower species gradually developing in higher animals as motives, needs and drives governing the behaviour. In human being the Saṇṇā plays an important role in the motivational behaviour.

According to Jainism the Primary Saṇṇās are—1. Āhāra (hunger etc.) 2. Bhaya (fear), 3. Mehuṇa (sex) and 4. Parigaha (infatuation or attachment to possess).

Apparently these look like externally related physical organism only but an insight into the analysis of these Saṇṇā's, proves that they are physio-psychological in their nature.

While studying the Jaina concept of 'Saṇṇā' it has to be borne in mind that Jainism accepts two substances of different nature viz. the Jīva- the living (soul) and the Ajīva- the non-living (matter), being together from the beginningless period but can be separated. Entire Jaina religo-philosophical doctrines have been formulated on this conceptional foundation. The concept of 'Saṇṇā' is not an exception. As such the Saṇṇā could be studied after having into mind that every species inevitably is a combined form of a living and non-living substances. Thus in no case the Saṇṇā can be absolutely external.

In modern Psychology the study of motivational behaviour is an important aspect in which the total behaviour is studied. During

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last few decades Psychology has been developed as an independent branch of science. As a result every finding undergo several experiments.

So for as we are concerned here we look into the findings of some psychological researches in motivational behaviour. It is said at the outset that in many respects the simpler organisms act like a puppet, an object incapable of initiating its own activity, as such completely under external control. The concept of motivation on the other hand refers to activation determined by the automatic reactions, but if controlled in the external environment rather than organism itself, they are not considered motivated behaviour. Human being and animal undergo physiological changes related to the necessities of life which are the basis of much motivation.

The terms used to describe goal-directed behaviour are legion. Motivation, Motive need, drive and instinct are a few of the most important, and even these words are often used synonymusly. Usually more specific meanings are assigned to need and drive. The term instinct provides an illustration of the lack of explanatory value. It has been the subject of intense controversy in Psychology. Instinct refers to behaviour patterns which are more complex than reflexes, virtually universal among the species, and essentially unlearned, though certain experiences may be necessary to release them. On this basis, many contemporary psychologists have strong reservations about applying the term to human beings.

McDougall defines an instinct as 'Inherited or innate psycho-physical disposition which determines its possessor to perceive and to pay attention to object of a certain class, to experience an emotional excitement of a particular quality upon perceiving such an object and to act in regard to it in a particular manner or at least to experience an impulse to such action.

In Freudian psychology, instinct, refers to what are currently known as primary or physiological motives, such as hunger, sex, sleep and others. It is very difficult to enlist the instincts, still we may classify the motives as primary and secondary motives, Motives which clearly have a physiological basis, such as hunger thirst, and sleep are referred to as primary motives, and of course they serve a homeostatic function. Sometimes, the primary motives are said to include physiological aspects of sexual and maternal motivation, and possible motivation for affectional stimulation and sensory variation.

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We should be cautious, however, in viewing activity level as an index of drive. In the case of hunger, activity reaches a peak after a certain number of hours of food deprivation, and then, with further deprivation, it decreases, Furthermore, such activity can be influenced by learning.

Fear is an insistant desire to get away from some threatening situation, objectively real or imaginary, with which the individual does not feel well adjusted, or he feel himself incapable to deal with the situation adequately. The result of it is usually some form of withdrawal.

Sex and maternal motives are essential to the survival of the species, although they are not necessary for individual survival. Both have social referrents, and it is clear that culture plays a large role in the development and satisfaction of these motives. Sex motives are related to secretions of androgen in the male and estrogen in the female ; maternal motivation is related to secretion of prolactin.

Sleep is mostly viewed as an interruption of daily or nightly activities, but research suggests that sleep is the basic state of most living organism, interruped by periods of activity.

Research on the nature of sleep is in its earliest stages, but it is apparent that the recticular formation in the brain, and also the hormone balance, are important physiological facts in sleep. The interaction of physiological and psychological states is shown in extreme sleep deprivation, which produces schizo-phrenic-like reactions in human beings.

It is interesting to note that Jainism does not include 'sleep' into the Saṇṇās where as the psychologist puts much stress on it.

It is further more important to note that Jainism speaks of an independent Saṇṇā as 'Parigaha'—the infatuation or attachment to possess.

It is hoped that close study of the Jaina concepts of Saṇṇā in relation to modern Psychology may reveal some unexplored fields of research which not only serve effective means in understanding of psychological aspects of present day life and experience but also help in resolving growing problems of environmental pollution, aggression, and prejudice in our increasingly crowded world.

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VII. 16

भेदाभेद विषयक अनेकान्त दर्शन का तुलनात्मक परिशीलन

कृष्णा जैन

प्राय: भेदाभेद-विषयक अनेकान्त को लेकर यही मान लिया जाता है कि इस परिप्रेक्षा में जैन दर्शन एकाकी महत्व रखता है। वस्तुत: किसी न किसी रूप में अन्य दर्शनों के भी पदार्थ विवेचन में भेदाभेद का अनेकान्त स्थापित पाया जाता है और उनमें परस्पर एतद् विषयक ऐकमत्य नहीं है। उदाहरणार्थ, जैन दर्शन पर्याय एवं द्रव्य में नय भेद से भेदाभेद की व्यवस्था देता है। तदनुसार द्रव्यार्थिक नय से पर्यायों एवं द्रव्य में अभेद है, इसके विपरीत पर्यायार्थिक नय लेने पर दोनों मे भेद ही रहता है। अकलङ्क ने एवकार जोड़कर सप्तभङ्गी की व्यवस्था दी है, अत: द्रव्यार्थिक नयेनाभेद एव पर्यायार्थिक नयेन च भेद एव दोनों के परस्पर विरुद्ध होने से एक साथ भेदाभेद 'अवक्तव्य' बन जाता है किन्तु क्रमश: लेने पर स्याद्भेद एव तथा स्यादभेद एव की व्यवस्था है। इस प्रकार की नयव्यवस्था कुमारिल के मीमांसादर्शन तथा मध्वाचार्य के द्वैतवेदान्त मे नहीं है। कुमारिल ने समवाय को अभेद रूप माना है, अत: भेद तथा अभेद की साथ-साथ प्रतीति हो सकती है। एक साथ प्रतीयमान तत्वयुगल में नैसर्गिक भेदाभेद को कुमारिल ने स्थापित किया है। इसके भी विपरीत माध्व दर्शन की स्थापना है कि जहां आश्रय में आश्रित पदार्थ खण्डरूप से प्रतीत होता है वहां अभेदसहिष्णु भेद अथवा भेद सहिष्णु अभेद रहा करता है किन्तु नित्यपदार्थो में खण्ड प्रतीति नहीं होती, अत: व्यवहारत: भेद दिखने पर भी तत्वत: नित्य अभेद रहता है।

दर्शनत्रय की भेदाभेद स्थापना का रूप एक नहीं है। कुमारिल मीमांसा के अनुसार उभय या प्रतीति तथा व्यवहार के अधीन जाति-व्यक्ति कार्यकारण, गुणगुणी, क्रिया क्रियावान तथा अवयवावयवी में भेदाभेद प्रतिष्ठित है। आत्मा के गुणों में आत्मा विकारी होने से ये प्रतिष्ठित हैं।

इससे पृथक व्यवस्था माध्व वेदान्त मे है। इस दर्शन में समवाय को नित्य सम्बन्ध नहीं माना गया है किन्तु यावद् द्रव्यभावीगुण, क्रिया, जाति, विशेषण, अंशी तथा कार्य अपने आश्रयों में अत्यन्ताभेदपूर्वक रहते हैं। तथा अयावद्द्रव्यभावी गुणादि तथा आश्रय में भेदाभेद रहता है।

इन दोनों दर्शनो मे घटपटादि का भेद आत्यन्तिक है किन्तु उक्त स्थलों में भेद के साथ अभेद का विरोध नहीं है।

जैन दर्शन में पर्यायार्थिक नय से भेद तथा द्रव्यार्थिक नय से अभेद की व्यवस्था है। अपितु नय के द्वारा जहां भेद या अभेद की प्रतिप्रत्ति होगी वहा यौगपद्य अपनाने पर अव्यक्तता सिद्ध होती है क्योंकि दोनों का विरोधी धर्म एकान्तत: एक साथ नहीं रह सकते। भेद और अभेद का अनेकान्त अलग-अलग भी है और एक

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साथ भी है। तीनों ही दर्शनों में माध्वदर्शन आत्मा को अपरिणामी मानता है, अतः उसके धर्मों का नित्य अभेद है परन्तु शेष दोनों दर्शनों में आत्मा विकारी है, अतः उसके साथ उसके गुणादि का भेदाभेद स्वीकृत है।

VII. 17

प्राकृत कथाओं का सांस्कृतिक अनुशीलन

जया जैन

विज्ञान के वर्चस्व वाले युग में युवा पीढ़ी में सांस्कृतिक चेतना जागृत करने की समस्या एक प्रमुख समस्या है। वर्त्तमान की यह भ्रामक धारणा कि प्राचीन भाषा के कथा साहित्य बाली हो गये हैं, या हो रहे हैं। उनमें वह प्रभाव नहीं जो आधुनिक कथा साहित्यों में है। उन कथा साहित्यों में वह शक्ति नहीं जो आज की वीडियो संस्कृति में है। मैनें इन्ही तथाकथित अवधारणाओं से प्रभावित हो प्राकृत कथा साहित्य के कुछ मान्य ग्रन्थों का अवलोकन किया। उसके आधार पर ही मैं यह कहने का साहस जुटा पायी हुँ कि प्राकृत कथा साहित्य में संस्कृति के वे समस्त तत्त्व उपलब्ध हैं, जिनहें आधुनिक भाषा साहित्य अपना निजी होने का दंभ करता है। अध्ययन के पश्चात् यह निर्विवाद रूप से कहा जा सकता है कि प्राकृत कथाओं में संस्कृति की पकड़ इतनी शसक्त है कि यदि उसका सम्यक् प्रचार प्रसार किया जाये तो कोई कारण नही कि युवा मन को आकर्षित कर मृतप्राय सांस्कृतिक चेतना को पुनः उनमे स्थापित न कर दे।

उक्त अवधारणा के स्पष्टीकरण ही मेरे इस शीध निबंध का उद्देश्य है।

प्राकृत कथाओं में उसके समय की संस्कृति की अमिट छाप पायी जाती है। संस्कृति का अर्थ है—उस समय के आचार, व्यवहार, रहन-सहन, खान-पान, वस्त्राभूषण, धार्मिक, आर्थिक, भौगोलिक एवं राजनैतिक वातावरण का विश्लेषण करना। संस्कृति जीवन का एक विशिष्ट तरीका है, जो सदियों से जमा होकर समय विशेष में व्याप्त रहता है। मैनें संस्कृति के इसी परिप्रेक्ष्य में विचार किया है।

प्राकृत भाषा के कथा साहित्य—समराइच्यकहा, कुवलयमाला, कथाकोश प्रकरण, धर्मोपदेश, मालाविवरण, आख्यान मणिकोश, नर्मदा सुन्दरी कहा, आदि ग्रंथो मे सांस्कृतिक साम्रग्री भरी पड़ी है।

संस्कृति उन गुणों का समुदाय है जिन्हें मनुष्य अनेक प्रकार की शिक्षा एवं अपने सद्प्रयत्नों द्वारा प्राप्त करता है। यह मानवता की प्रतिष्ठायिका है। दूसरे अन्तर्गत भौगोलिक—जिसमे द्वीप, क्षेत्र, पर्वत, नदियाँ, बन्दरगाह, जनपद, नगर, ग्राम आदि का वर्णन है।

राजनैतिक में—तंत्र, राजा, राज्याभिषेक के स्थान मण्डप, मंत्रिमंडल और अधिकारी, शासन प्रकृति के रूप वर्णन की चर्चा है।

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सामाजिक जीवन में—परिवार, विवाह, तलाक, नारी की सामाजिक स्थिति, नारी शिक्षा, जाति प्रथा, वर्ग व्यवस्था का प्रस्तुतीकरण है।

आर्थिक स्थिति में—आजीविका के साधन, समुद्रयात्रा और वाणिज्य, धातुवाद, खननक्रिया आदि का सांगोपाग वर्णन हुआ है ।

इसी प्रकार शिक्षा, साहित्य, संस्कार, उत्सव, पर्व त्यौहार का भी वर्णन संस्कृति के अन्तर्गत ही परिगणित किये जायेंगे । वस्तुकला, मूर्त्तिकला, संगीतकला, चित्र-कला का भी वर्णन अपेक्षित है ।

इन समस्त दृष्टियों से जब मैंनें प्राकृत कथा साहित्य के कुछ ग्रन्थों का अवलोकन किया तो उनमे ये सारे के सारे तत्व उपलब्ध हैं । जो इस बात को पुष्टि करते हैं कि हमारा प्राकृत कथा साहित्य किसी भी अर्थ में आधुनिक साहित्य से कम नहीं है। मात्र आवश्यकता है उनके गहन, अध्ययन, मनन एवं तथ्यों के प्रस्तुतीकरण की ।

मैंने अपने अध्ययन में यह भी पाया है कि प्राकृत कथाओं में पूर्वी शताब्दी से लेकर १६ वीं शताब्दी तक की समस्त सांस्कृतिक अवधारणाएँ उपलब्ध हैं जो वर्त्तमान में भी उतनी ही उपयोगी हैं ।

VII. 18

णायकुमारचरिउ में प्रतिपादित दार्शनिक मत

जिनेन्द्र कुमार जैन, उदयपुर

जैन साहित्य में ऐसे कई काव्यग्रन्थ हैं, जिनमें काव्यात्मक वर्णनों के साथ प्रसंग के अनुसार विभिन्न दार्शनिक मतों की समीक्षा भी प्राप्त होती है । 10 वीं शताब्दी में संस्कृत, प्राकृत, अपभ्रंश आदि भाषाओं में जो जैन काव्य लिखे गये हैं, उनमें भारतीय दर्शन की बहुमूल्य सामग्री छिपी पड़ी है । पुष्पदन्त के ग्रन्थ इसका प्रतिनिधित्व करते हैं । उदाहरण के लिये प्रस्तुत निवन्ध में पुष्पदन्तकृत "णायकुमार-चरिउ" में प्रतिपादित कतिपय दार्शनिक मतों की समीक्षा प्रस्तुत की गई है ।

इस ग्रन्थ में जैनधर्म के विभिन्न सिद्धान्तों के वर्णनों के साथ-साथ बौद्धधर्म, सांख्यदर्शन, चार्वाक दर्शन, मीमांसा दर्शन, एवं शैव धर्म, वैदिक धर्म आदि की विभिन्न मान्यताओं पर कवि ने प्रश्न चिन्ह लगाए हैं । बौद्ध दर्शन के क्षणिकवाद और शून्यवाद, सांख्य दर्शन कें पुरूष एवं प्रकृति के सम्बन्ध, चार्वाक के भौतिकवाद एवं वैदिक धर्म की यज्ञ प्रधान धार्मिक क्रियाओं की समीक्षा पुष्पदन्त ने विभिन्न दलीलो और प्रमाणों के आधार पर की है । इस निबन्ध में प्राप्त इस प्रकार की दार्शनिक सामग्री का तुलनात्मक मूल्यांकन प्रस्तुत किया गया है ।

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VII. 19

जैन दार्शनिकों का भारतीय न्याय को अवदान

धर्मचन्द जैन, जयपुर

नैयायिक, बौद्ध एवं मीमांसक दार्शनिकों का भारतीय न्याय-शास्त्र को विकसित एवं पल्लवित करने में जहाँ अमूल्य योगदान रहा है, वहाँ जैनदर्शन ने भी इसे एक नवीन एवं अनूठी दृष्टि प्रदान की है अनेकान्तदृष्टि। समस्त विरोधों का शमन कर यह दृष्टि सभी दर्शनों में समन्वयात्मक दृष्टिकोण को जन्म देती है। जैनदर्शन का सम्पूर्ण प्रमाणशास्त्रीय प्रासाद अनेकान्तदृष्टि की भित्ति पर ही खड़ा है। सिद्धसेन का सन्मतितर्क एवं समन्तभद की आप्तमीमांसा, स्याद्वाद तथा अनेकान्तवाद को आलोकित करने वाली कृतियाँ हैं। जैनदार्शनिकों को प्रत्येक पदार्थ द्रव्यार्थिकनय से नित्य एवं पर्यायार्थिकनय से अनित्य दिखाई पड़ता है। आचार्य हेमचन्द्र ने अन्य-योगव्यवच्छेद द्वात्रिंशिका में दीपक से लेकर आकाशतक प्रत्येक पदार्थ को नित्य एवं अनित्य प्रतिपादित किया है। अनेकान्तदृष्टि के अनुसार पदार्थ में अनन्त धर्म (गुण) होते हैं, यथा कहा गया है—'अनन्तधर्मात्मकं वस्तु'। अनन्तधर्मों में से जब एक धर्म का कथन किया जाता है तब अन्य धर्मों की विद्यमानता का निषेध नहीं किया जाता। वे भी विद्यमान रहते हैं। हाँ, कथ्यमान धर्म प्रमुख रूप से एवं अकथ्यमान धर्म गौण रूप से विद्यमान प्रतीत होते हैं।

अनेकान्तदृष्टि का ही परिणाम सप्तभंगी वाद एवं नयवाद की स्थापना है। सप्तभंगीवाद एवं नयवाद का अनूठा एवं विशद विवेचन जैन दर्शन की अपनी विशेषता है।

भारतीय न्याय को जैनदार्शनिकों की एक अमूल्य भेंट उनका हेतुलक्षण है। बौद्ध दार्शनिक हेतु में पक्षसत्त्व, सपक्षसत्त्व, तथा विपक्षासत्त्व इन तीन लक्षणों को अनिवार्य मानते हैं। नैयायिक इनसे भी बढ़कर असत्प्रतिपक्षत्व एवं अवधितविषयत्व को भी हेतु के लक्षण के लिए आवश्यक मानते हैं किन्तु जैनदार्शनिक 'अन्यथानुपपत्ति' को ही हेतु का लक्षण मानकर 'निश्चितान्यथानुपपत्त्येकलक्षणो हेतुः' परिभाषा को प्रस्थापित करते हैं। अन्यथानुपपत्ति का अर्थ है—साध्य के अभाव में नो होना। हेतु का यह लक्षण है कि वह साध्य के अभाव में नहीं पाया जाता है।

प्रमाण के प्रत्यक्ष एवं परोक्ष विभाग भी जैनदार्शनिकों की अपनी सूझ है। परोक्ष प्रमाण के जैनदार्शनिक अकलंक ने पाँच भेद किए हैं—स्मृति, प्रत्यभिज्ञान, तर्क, अनुमान व आगम। इनमें अनुमान एवं आगम प्रमाण तो अन्य दर्शनों में भी प्रसिद्ध हैं। न्यायादिदर्शनों में प्रसिद्ध उपमान प्रमाण का जैन दार्शनिकों ने प्रत्यभिज्ञान में अन्तर्भाव कर लिया है। स्मृति एवं तर्क की प्रमाण रूप में प्रतिष्ठा करना जैन-दार्शनिकों का अपूर्व एवं मौलिक कार्य है।

इन्द्रियज्ञान का अवग्रह, ईहा, अवाय एवं धारणा के क्रम से होना मानता भी

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जैनदर्शनकारों की विशिष्ट एवं मौलिक देन है। भारतीयदर्शन जगत् में इस प्रकार का इन्द्रियज्ञानव्यापार-क्रम अन्यत्र अप्राप्य है।

VII. 20

जैन-दर्शन में प्रमाण के विकास की परम्परा

नरेन्द्र कुमार जैन, वाराणसी

जैन दर्शन के चिन्तकों का एक लक्ष्य होते हुए भी प्रमाण के ऊपर प्रकाश डालने वाली परम्पराओं पर दृष्टिपात किया जाये तो अवगत होता है कि प्रमाणका लक्षण, उसके भेद आदि के सम्बन्ध में उनमें अन्तर प्रतीत हाता है। इसका विकास था परिस्थितियां क्या कारण रहीं ? जिससे जैन मनीषियों को इतना सुधार करना पड़ा। प्रस्तुत निवन्ध में इसपर विचार किया गया हैं।

जैन दर्शन में आत्मा को सर्वाधिक महत्त्व दिया गया है और उसे ज्ञानरूप स्वीकार किया है। कर्मबन्धन से मुक्त होनेपर आत्मा का पूर्णतया विशुद्ध-स्वरूप प्रकट हो जाता है, यही केवल ज्ञान है। जैन दर्शन में वास्तविक रूपमें इसे ही प्रमाण माना गया है। कर्मवद्ध आत्मा का ज्ञान जितने अंशों में आत्मसापेक्ष होकर प्रकट होता है, उसीके आधार पर उसकी क्रमिक प्रामाणिकता का निर्णय किया जाता है। प्रमाण के भेद-निर्धारण करने में भी यहो सैद्धान्तिक मान्यता आधार बनी।

आगमिक युग से ही जैन दर्शन में ज्ञान के मतिश्रुत आदि के रूप में पांच भेद प्राप्त होते हैं। इनका आचार्यों ने आत्मसापेक्ष और इन्द्रियसापेक्ष के रूपमें विभाजन करके प्रत्यक्ष और परोक्ष के रूपमें दो भेद कर दिए।

इस प्रकार भेद प्रारम्भ होने पर जहाँ पहले निरपेक्ष रूप में केवल ज्ञान को ही प्रमाण माना जाता था, वहीं वादमें प्रमाण के भेद—दो, तीन, चार, पांच तक बढ़ने के साथ ही उसके स्वरूप में भी वहुत अन्तर दिखाइ देने लगा। उसके लक्षण तत्त्वज्ञान, स्वपरावभासी-ज्ञान आदि वनाकर उसमें बाधवर्जित, अविसंवादी, अनधिगतार्थग्राही, व्यवसायात्मक, अपूर्व, सम्यक् आदि पदों का भी समावेश किया गया। प्रस्तुत निबन्ध में इन पदों के देनेकी सार्थकता एवं कारण आदि पर भी विस्तृत विचार किया गया है।

VII. 21

णेमिणाहचरिउ (लखमदेव) की पाण्डुलिपियाँ

प्रेम सुमन जैन, उदयपुर

जैन साहित्य में नेमिनाथ के जीवन और साधना को विषय बनाकर कई कवियों ने चरित ग्रन्थ लिखे हैं। प्राकृत में तीन, संस्कृत में नौ, एवं अपभ्रंश में सात

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रचनाएँ अब तक नेमिनाथचरित के नाम से उपलब्ध हो चुकी हैं। लगभग 12 वीं शताब्दी से नेमिनाथ पर स्वतन्त्र रचनाएँ लिखी जाने लगी थीं। इसके पूर्व आगम एवं पुराण ग्रन्थों में नेमिनाथ का चरित कहा गया था। 12 वीं शताब्दी के अपभ्रंश कवि लक्ष्मण-देव (लखमदेव) द्वारा रचित "णेमिणाहचरिउ" अपभ्रंश भाषा की महत्वपूर्ण कृति है। अभी तक यह कृति अप्रकाशित है।

णेमिणाहचरिउ (लखमदेव) की इस रचना की एक पाण्डुलिपि हमने ऐलक पन्नालाल जैन सरस्वती भवन, उज्जैन से प्राप्त की है। इस प्रति में कुल 29 पत्र हैं। यह प्रति वि० सं० 1510 में लिखी गयी किसी प्रति से तयार की गयी है। इस प्रति में कवि लक्ष्मणदेव के सम्बन्ध में ज्ञात होता है कि वे मालव देश के गोनन्द नामक नगर के निवासी थे। उनका वंश पुरवाड़ तथा पिता का नाम रयणदेव (रत्नदेव) था। प्रस्तुत लेख में कवि के सम्बन्ध में अन्य जानकारी दी गई है।

इस ग्रन्थ की दूसरी प्रति पंचायती दि० जैनमन्दिर दिल्ली में उपलब्ध है, जो वि० सं० 1592 की लिखी हुई है। इसी ग्रन्थ की दो प्रतियां सरस्वती भवन नागौर में उपलब्ध हैं। वे क्रमशः वि० सं० 1519 एवं 1529 की लिखी हुई हैं। णेमिनाह-चरिउ की इन चारों प्रतियों के आधार पर हम इस ग्रन्थ का सानुवाद सम्पादन कर रहे हैं। प्रस्तुत लेख में इस ग्रन्थ के सम्बन्ध में महत्वपूर्ण जानकारी प्रस्तुत की गयी है।

प्रस्तुत उज्जैन की पाण्डुलिपि में कुल चार परिच्छेद (संधियाँ) एवं 82 कड़वक हैं। ग्रन्थ की प्रथम सन्धि में कवि परिचय, नेमिकुमार का जन्म एवं इन्द्र द्वारा उनके जन्माभिषेक का वर्णन है। दूसरी सन्धि में नेमिकुमार की बाल-लीला, विवाह-वर्णन एवं पशु-हिंसा-निवारण के प्रसंग में वैराग्य-धारण की कथा है। तृतीय सन्धि नेमिनाथ एवं राजमति की सखी के बीच सुन्दर वार्तालाप और नेमिनाथ के पूर्वभवों को प्रस्तुत करती है। चतुर्थ सन्धि में नेमिनाथ के तपश्चरण एवं जैनधर्म के सिद्धान्तों का वर्णन है।

प्रस्तुत लेख में इस ग्रन्थ की कई विशेषताओं को प्रकट किया गया है। अपभ्रंश के इस महत्वपूर्ण ग्रन्थ के प्रकाश में आने से मध्ययुगीन संस्कृति के कई पक्ष उजागर हो सकेंगे।

VII. 22

समन्तभद्र विषयक कथाओं का समीक्षण

मुन्नालाल जैन, वाराणसी

ईसा की दुसरी शताब्दी में उत्पन्न हुये आचार्य समन्तभद्र के सम्बन्ध में जैन साहित्य में अनेक कथायें प्रचलित हैं, जिसमें प्रभाचन्द्र कृत 'कथाकोश' ब्रह्मनेमीदत्त का बनाया हुआ 'आराधना कथाकोश' और देवचन्द्र कृत 'राजाबलीकथे' आदि प्रमुख है। इसके अतिरिक्त भी गुटकों आदि में भी इनके सम्बन्ध में कुछ कथानक मिल

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जाते हैं। उपलब्ध इन सभी कथाओं के आधार पर समन्तभद्र के बारे में कुछ ऐसे तथ्य प्राप्त होते है, जिनसे उनके जीवन-वृत्त के सम्बन्ध में नयी जानकारी प्राप्त होती है। सभी कथाओं की अन्य साक्ष्यों के साथ तुलना करने पर इन कथाओं में अंशत ही सत्यता दिखलाई पड़ती है।

पट्टावलियों, शिलालेखों आदि अन्य साक्ष्यों से इन कथाओं की तुलना करने पर अवगत होता है कि समन्तभद्र को मरत्मक रोग तो हुआ था लेकिन उनसे यह पता नहीं चलता कि उस रोग की शांति के लिए उन्होंने दीक्षोच्छेद किया और कांची अथवा वाराणसी के शिव मंदिर में रहकर शिवभोग खाते रहे। दक्षिण भारत के एक शिलालेख में 'वाराणसीश्वरस्याग्रे' का अर्थ वाराणसी का ईश्वर अर्थात् शिव करने पर ये कथायें आपस में विरुद्ध दिखने लगती है। जबकि इसका अर्थ वाराणसी का राजा करके उनकी जीवन की कथाओं से जोड़ दिया जाता है इत्यादि अनेक प्रसंग विचारणीय है।

इस प्रकार प्रस्तुत निबन्ध में समन्तभद्र विषयक कथाओं में आये विभिन्न सन्दर्भो की उपलब्ध अन्य साक्ष्यों से तुलना करके उनका समीक्षण प्रस्तुत किया गया है, जिसमें आचार्य समन्तभद्र के जीवन पर नया प्रकाश पड़ता है।

VII. 23

भगवान् महावीर एवं बुद्ध एक तुलनात्मक अध्ययन

विजय कुमार जैन, वाराणसी

भगवान् महावीर जैन परम्परा के अन्तिम तीर्थंकर एवं भगवान बुद्ध बौद्ध धर्म के प्रतिष्ठापक है। तीर्थंकरों एवं बुद्धों के लक्षण, गुण आदि परम्परागत ढंग से प्रचलित है, जिन पर तुलनात्मक विवेचन की और विद्वानों की ध्यान जाता है। लेकिन इन लक्षणों के अतिरिक्त भगवान महावीर एवं बुद्ध के जीवन के कई प्रसंग है, जो तुलनीय है। हम अपने पत्र में भगवान महावीर एवं बुद्ध के प्रचलित सामान्य लक्षणों की तुलना करते हुए दोनों की जीवन की घटनाओं पर भी तुलनात्मक विवेचन करेगें तथा प्रयास करेगें कि स्पष्ट हो सके कि कैसे इस दो महापुरुषों ने एक दूसरे को प्रभावित किया।

VII. 24

अद्यावधि अप्रकाशित दुर्लभ ग्रन्थ—सम्मइजिणचरिउ

राजाराम जैन, आरा (बिहार)

सम्मइजिणचरिउ अपभ्रंश साहित्य की एक महत्वपूर्ण दुर्लभ रचना है, जो अद्यावधि अप्रकाशित है। इसमें तीर्थंकर महावीर का जीवन-चरित दस सन्धियों के २४५ कडवकों में प्रस्तुत किया गया है। कवि ने इसकी कथावस्तु को रोचक

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बनाने के लिए अनेक स्थलों पर धार्मिक एवं दार्शनिक चर्चाओं का भी समावेश किया है। अन्तिम सन्धि में भद्रबाहु-चरित के वर्णन-प्रसंग में कवि ने मगध सम्राट नन्द तथा महामन्त्री शकटाल, स्थूलिभद्र, चाणक्य, चन्द्रगुप्त एवं राजा पुरु आदि के रोचक तथ्यों का भी संयोजन किया है। मगध के द्वादशवर्षीय भीषण दुष्काल का भी कवि ने मार्मिक वर्णन किया है। इसी क्रम में मगध के मौर्य सम्राट चन्द्रगुप्त (प्रथम) के जैनधर्म में दीक्षित होकर आचार्य भद्रबाहु (प्रथम) के साथ दक्षिण भारत की ओर प्रस्थान करने की भी सूचना प्रदान की गई है। इन ऐतिहासिक उल्लेखों के कारण प्रस्तुत "सम्मइजिणचरिउ" अभीतक उपलब्ध अपभ्रंश के महावीर चरितों में अपना विशेष स्थान रखता है तथा इतिहास के शोधार्थियों के लिए नवीन प्रेरक दिशा प्रदान कर सकता है।

इसके लेखक महाकवि रइधु गोपाचल शाखा के तोमरवंशी राजा—डूँगरसिंह एवं उनके पुत्र राजा कीर्त्तिसिंह के समकालीन साहित्यकार थे। उनका समय सन् १४४० से १५३० ई० के मध्य निर्धारित किया गया है। उनकी अद्यावधि २७ रचनाएँ ज्ञात हो चुकी हैं, जिनमें से २४ रचनाएँ अपभ्रंश में, २ रचनाएँ प्राकृत में तथा १ रचना प्राचीन हिन्दी में है। अपभ्रंश की २४ रचनाओं में से ६ रचनाएँ अभीतक अनुपलब्ध हैं और उनकी खोजबीन जारी है।

VII. 25

जैनदर्शन में निश्चय और व्यवहार नय

रमेशचन्द्र जैन, उत्तरप्रदेश

ज्ञाता के अभिप्राय विशेष को नय कहते हैं। अध्यात्मशास्त्र में निश्चय और व्यवहारनय का अवलम्बन कर प्ररूपणा की गई है। स्वाश्रित कथन निश्चयनय है और पराश्रित कथन व्यवहारनय है। निश्चय और व्यवहारनय को क्रमशः द्रव्यार्थिक और पर्यायार्थिक नय भी कहते हैं। सर्वार्थसिद्धि के अनुसार जिस नय का प्रयोजन द्रव्य हो, वह द्रव्यार्थिक तथा जिसका प्रयोजन पर्याय हो, वह पर्यायार्थिक नय कहलाता है। निश्चयनय को भूतार्थ तथा व्यवहारनय को अभूतार्थ (असत्यार्थ) कहते हैं। प्रायः निश्चय के ज्ञान से जो विरुद्ध अभिप्राय है। वह सब ही संसार स्वरूप है।

यहाँ यह विचारणीय है कि व्यवहार की अभूतार्थता (अपरमार्थता) और निश्चय की भूतार्थता (परमार्थता) का कारण क्या है? यतश्च व्यवहारनय अन्य द्रव्य के निमित्त से उत्पन्न विकारी भावों को आत्मा के कहता है। जैसे कि पौद्गलिक कर्म के निमित्त उत्पन्न रागादि विकारी भावों को आत्मा के कहता है, जैसे कि पौद्गलिक कर्म के निमित्त उत्पन्न रागादि विकारी भावों को आत्मा के कहता है। यही उसकी अपरमार्थता का कारण है। यद्यपि रागादि विकारीभाव आत्मा के उपादान से ही होते हैं। तथापि दर्शनादि के समान आत्मा के साथ उनकी त्रैकालिक व्याप्ति न होने से, आत्मा के नहीं कहे जा सकते। किन्तु व्यवहारनय अथवा अन्य आचार्यों

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के मत से अशुद्ध निश्चयनय उन्हें आत्मा के कहता है, यही उसकी अपरमार्थता का कारण है। निश्चयनय स्वकीय गुणपर्याय को ही आत्मा के कहता है। अत: वह स्वाश्रित होने से परमार्थ है।

यथार्थ में व्यवहार और निश्चय ये दोनों वस्तु तत्त्वको समझाने की शैलियाँ हैं। जिस प्रकार पक्षी दोनों पंखों से आकाश में उड़ता है। एक पंख के द्वारा उसका उड़ना सम्भव नहीं है। उसी प्रकार दोनों नयों का अवलम्बन लिए बिना तत्त्व का परिज्ञान नहीं हो सकता। यद्यपि ये दोनों नय परस्पर विरोधी हैं। तथापि स्याद्वादात्मक पद्धति से जो व्यक्ति अपेक्षा को महत्त्व देता है। वह उभयनयों के विरोध को समाप्त करता है।

VII. 26

JAINISM : SPIRITUAL FUNCTION OF RELIGIOUS IMAGES AND SYMBOLS

Mrs. Sunita Jain, BIHAR

Jainism is an ancient living religious tradition of India. It influenced for centuries the development of human civilization and culture. As a way of life Jainism prescribes a balanced code of conduct for householders as well as for ascetics. Its philosophy rests on sound foundation, and its followers are well organised as a community. The cultural heritage of Jainism in various forms like literature, images of the divinity, temples sculptures, paintings and many other forms are spread all over India.

Though Jainism does not subscribe to the popular idea of God as some supreme being invested with the power of creating the universe and sitting in judgement over the destinies of all the beings, still the followers of the religion created wonderful images in which the concept of divinity is fully manifested. It is observed that in fulfilment of spiritual needs in visual form, the followers created through the ages religious images and symbols with the concrete representation of their special mythological and religious beliefs.

The religious images and symbols play an important part in the life of an individual and the society for their spiritual development. A true Jaina starts his daily life with chanting of sacred hymns from holy scriptures and then after finishing his morning works, goes to the temple and worship the Images of the *Jina* and pray for his own spiritual development upto the stage of becoming a *Jina*. To attain Jinahood the follower of Jainism follows the way of life which was preached by the *Jinas*.

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Thus the traditional religious images and symbols function as spiritual and human resources. They are fully meaningful in contemporary cultural life as the followers of the religion get inspiration for spiritual development. If we look into the history of the religion we find that the creation of images and symbols was started before Christian Era and still current.

Jainism also clearly speaks about imageless experience during the spiritual development of an individual. At a particular stage the devotee does not need any object to concentrate in meditation. This gradual spiritual development is technically known as *guṇa-sthāna* and enumerated fourteen stages of the development.

Almost from the beginning, Jainism was linked with idol worship ; it was natural if not inevitable. The Tīrthaṅkaras who have been spiritual ideals could be easily idolized for rendering concrete their great qualities and for devotion to and worship and cultivation of them.

The images of women have been given quite prominent position in Jainism. All the twentyfour Tīrthaṅkaras are associated with the images of a man and a woman known as Yakṣa and Yakṣī besides independent images of the Goddess Sarasvatī, Lakṣmī and others. These images too give adequate expression to human values. Still it may be admitted that women have been given a secondary position in Jainism.

Stūpa worship was common among Jainism and Buddhism during and before Christian Era. Perhaps as soon as the Jainas developed the iconography and temple architecture, stūpa worship was minimised. Jaina literature abounds in reference to stūpas but the only extant remains are of one or more stūpas in Kaṅkālī-ṭilā at Mathura of the centuries immediately before and after Christ. The components and representations of stūpa in sculpture found there reveal that along with the stūpa some of the symbols were developed by that period. These are depicted on the votive slabs known as *āyāgapaṭas*. A developed form of *stūpa* is furnished in some of the slabs (AMM. Q2, SMI, J, 255). The symbols can be seen in some other *āyāgapaṭas* (SMI, J, 250 and AMM, 47-49).

The religious character of these *āyāgapaṭas* is evident not only by the available inscriptions (referring to the setting up of the *āyāgapaṭas* for the worship of the Arhats) but by the depiction of stūpas, figures of Tīrthaṅkaras, *caitya-vṛkṣa*, *dharmacakra*, and auspicious symbols including *aṣṭamaṅgalas* particularly sacred to

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Jainism. The *āyāgapaṭas* were not only the *arghya-paṭṭas* where flowers and other offerings were deposited for worshipping the Jinas and stūpas, but themselves were the objects of worship.

In fine, we can say that the traditional religious images and symbols of Jainism function as spiritual and human resources. They were meaningful in the contemporary cultures during their time of creation. The creation of such objects is still current at present. Such creations are the part of the ethical code of conduct of Jainism which is more meaningful for spiritual and moral development. Jainism also admits imageless experience at certain stage of development where the devotee does not need any object to concentrate.

VII. 27

A SEARCH FOR THE TRADITION OF ŚAURASENĪ PRAKRIT ĀGAMAS

Gokul Chandra Jain, VARANASI

The teachings of the Tīrthaṅkaras (a late adoptation) continued through oral tradition till reduced to writing. In the course of time it was but natural that teachings could not be preserved verbatim particularly when the concept was evolved and accepted that it was the meaning and not the words which matters. The concept is (it may be a later concept) consistent to the spirit of the philosophy that the words are the forms of matter and subject to change whereas the purpose of the preceptors is to convey the thoughts which they cultivated for the welfare of the society.

As a result the teachings of the Tīrthaṅkaras lost in verbatim, but what is preserved in the form of Śaurasenī or Ardhamāgadhī Āgamas or in the latter writings in Māhārāṣṭrī, Sanskrit, Apabhraṁśa and other languages, abounds in contents which if collected, corelated and analysed in relation to other sources help to restore the heritage.

It is convenient if not easy in the light of the researches done during last few decades. Much new fields have been explored and interdisciplinary approach has further widened the scope of research. The literary researches are not confined now to its own particular branch but essentially required to be examined in relation to other sources literary, archaeological and so on.

The literature known as Śaurasenī Prakrit Āgamas, and available at present deserve faithful and integrated analytical study. The

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efforts to place one author or work earlier than the other by wild guessing will not result fruitful. These rather misguide the new scholars in the field. With due respect to the ancestors of the field, deceased or surviving, the need to examine the earlier researches and revise them in the light of new findings cannot be denied. Even some ancient works, particularly commentries proved misleading and bearing false stamp.

Western scholars have expressed different views regarding various Prakrits. Pischel after analysing the peculiarities suggested that the dialect of these works should be called Jaina Śaurasenī (Gr. Pr. Spr. p. 20). Grierson suggested a geographical classification of Prakrits on the basis of a comparison with modern dialects (Ency. Bri, II ed.). The views of Hermann Jacobi (Intro to Kalpsu. p. 18), Walter Schubring (op, cit. Intro. to PS p. 116), A. C. Woolner (Intro to Pr. p. 66) too deserve attention. Weber's observations on the twelth aṅga "ditthivāya' also need to be reconsidered in the light of the new material.

H. L. Jain (Intro to Saṭkhaṇḍa. p. III and BSJD) and A. N. Upadhye (Intro to PS pp. 106-116) have given their close observations on some of the Śaurasenı Āgamas and their tradition. They have given more clues for integrated research, which they could not elaborate exclusively. Attempts of some other scholars like Sukhlal Sanghvi, D. D. Malvaina, Phoolchandra Shastri and others also deserve rethought. A faithful inquiry without prejudice, pretention and scepticism will help to restore the tradition of the Śaurasenī Prakrit Āgamas. To corelate the following few findings will be a right step in this direction :

1. Śaurasenī Prakrit, as we name it, was the dialect (s ?) of the people of Sūrasena Janapada or territory or a Nation named after the habitants Sūras or Sauras. The dialects were developed as these became the official languages of administration and commerce besides social activities.

2. Vāsudeva Kṛṣṇa or Lord Krishna of the Mahābhārata and the Bhāgavata, and Nemi, the Tīrthaṅkara the two great exponents of the culture of Sauras find elaborate depiction in literature and art.

3. Surasena was a stronghold of Jainism (may it had not been named so by then) for a long time, traditionally even earlier than Vardhamāna Mahāvīra, who propounded his religion in Magadha in sixth century B.C.

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4. The stūpas of Mathurā, the strong centre of Sauras, are well known. The main stūpa was built in the memory of Supārśva, the seventh Tīrthaṅkara, and renovated severally including in the age of Pārśva. The stūpa was known as 'devanirmita' up to 10th century A.D. Tradition records a number of stūpas at Mathurā. The remains of the stūpa excavated from Kaṅkālīṭīlā confirm many of the literary details.

5. The Sauras lead by Kṛṣṇa and Nemi left Sūrasena to avoid bloodshed of innocents caused by frequent aggressions of Jarāsandha the mighty king of Girivraja and day to day conflicts with Kaṁsa. It was almost a self exile of a Nation.

6. The Sauras went far away from Sūrasena and settled at the western seacoast where they built their new Nation Saurāṣṭra. Kṛṣṇa developed his capital at Dvārāvatī.

7. Nemi, the Tīrthaṅkara developed a centre at Girinagara near Ūrjayanta Hill. His matrimonial relations with the king of Junagarh strengthened the centre and it became a stronghold for ascetics and peace loving people. The caves of Girinagara and near Junāgarh are the archaeological testimony.

8. Nemi and Kṛṣṇa both preached the philosophy of 'Yoga' and 'niṣkāma-karma'. Their 'karuṇā' (compassion) was extended to animals and nature as well. Perhaps it was consistent to the tradition of 'dhyāna' and 'kāyotsarga' preached and practised by Ṛṣabha.

9. Besides culture of the Sauras their language travelled to Saurāṣṭra, where it was further developed as an official language of administration, commerce and socio-cultural activities. The Girināra inscriptions of Ashoka testify the facts.

10. From Kashi there had been convenient routes to east, north-west and southern part of the subcontinent. These routes were particularly utilised by ascetics and traders, besides the kings for their administrative purposes. By these routes the religion of Ṛṣabha was carried to west and then to south, and from Kashi to east covering Videha, Aṅga, Vaṅga and Kaliṅga. It is how, it was convenient to the Sauras to travel to western seacoast when they left Sūrasena. The language of the Sauras was perhaps carried by ascetics and traders towards west and south even earlier than the self exile of the Sauras from their own land.

11. The tradition of 'dhyāna' and 'kāyotsarga' was so deeply rooted in the cultural life that it found due place in literature, art and numismatics. The Harrapan seal bearing depiction of a Yogī

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standing erect should not be ignored. The continuity of the posture in the Kuṣāṇa art and later deserves serious consideration.

12. The religion and culture of the people of Orissa should be judged in the light of the Hāthīgumphā inscription of King Khāravela who brought back after three generation the 'Kalinga Jina', the deity of the people, taken away by the Nanda King of Pātaliputra. The cave temples further testify spread of the religion in the region.

13. Pārśva was the son of Ugrasena the king of Kāśī. Kashi, Kauśala, Aṅga, Vaṅga, Kaliṅga etc. eighteen kings were friends and many of them may have family relations. Pārśva preached 'cāujjāma-saṁvara' which is not only consistent to the philosophy of 'dhyāna' and 'kāyotsarga' but closely resemble the doctrine of 'yoga' of Patanjalī. His 'cāujjāma-dhamma' was the code of conduct which included 'Pāṇātipātaveramaṇī' as its first and foremost vow.

14. Upto the age of Pārśva the religion of Ṛṣabha i.e. the tradition of dhyāna and kāyotsarga was extensively flourshing upto Śrāvastī in North ; Bihar, Bengal and Orissa in the East ; Rajasthan and Gujarat in the West ; Andhra, Tamilnadu and Karnataka in the South. Pārśva further strenghthened the tradition with full enthusiasm. Wherever the followers of the tradition or ascetics, lay disciples or traders went, they took their cultural heritage with them which they preserved and developed according to territorial environment.

15. Vardhamāna Mahāvīra propounded his religion in sixth century B.C. Presently whatever is available is assigned to his tradition. He claims his relation with the earlier Tīrthaṅkaras on one hand and established new doctrines with full force and enthusiasm on the other.

16. Were the teachings of Ṛṣabha, Supārśva, Nemi and Pārśva or any of them reduced to writing during their life time ? If yes, how long these could be preserved, and when and how lost ? If no, then we do agree that the teachings continued through oral tradition and practical practices. Are we going to catch the thread ? Fortunately much have survived if not in toto. I question myself and my friends whether we are prepared to study, examine and restore these cultural heritage without prejudice, pretention and scepticism ? I wish and hope that the answer should be positive, let it be with reservations at first hand. Many scholars, if not all, are aware that every thing need not be put in one vessel but should be clearly identified. If this is done, the tradition of Śauraśenī prakrit Āgamas could be well restored if not in toto.

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VII. 28

जैन आचार शास्त्र : एक समाजशास्त्रीय विवेचन

सुनील कुमार, राँची

जैन आचार शास्त्र विहित श्रावक के पाँच मुख्य, अहिंसादि तथा अन्य गौण-गुण व्रतादि-व्रत निस्संदेह समाज को एक व्यवस्था प्रदान करने निमित्त है। धार्मिक विधि-विधान देश और काल से अपरिछिन्न नहीं है। सामाजिक जीवन अर्थ से अनुशासित होता है, अतएव आर्थिक परिवेश अनिवार्यत: धार्मिक मान्यताओं को प्रभावित करता है। जैन धर्मानुमोदित नियमों के साथ समयानुरूप उपनियमों की कल्पना समाज में पुरातन मान्यताओं के प्रति बढ़ती प्रतिरोधात्मकता की सूचना है। यदि आचार संहिता पर धर्म संघ द्वारा कृत भाष्य वस्तुत: समय प्रवाह में व्यर्थ पड़ गये नियमों को काल और तर्क संगति देना है। शूद्रो और अकुलीनों के लिए जिस औदार्य का प्रदर्शन हुआ है, वह यथार्थत: उनके संभावित विरोध के शमन के उद्देश्य से है। स्थित समूह (Static-Group) की संरक्षण का विश्लेषण जैन-मान्यताओं के संदर्भ में प्रस्तुत आलेख में करने का प्रयास किया गया है।

VII. 29

निर्युक्ति की संख्या एवं प्राचीनता

समणी कुसुम प्रज्ञा, लाडनूँ

निर्युक्ति सबसे प्राचीन पद्यबद्ध व्याख्या साहित्य है। सूत्र के साथ अर्थ का सम्यकं नियोजन करना निर्युक्ति का प्रयोजन है। निक्षेप पद्धति निर्युक्ति की शैलीगत विशेषता है जिससे एक ही शब्द के भिन्न-भिन्न सन्दर्भो का अर्थज्ञान सहज ही हो जाता है।

निर्युक्ति की निश्चित संख्या के बारें में अभी विद्वानों में मतभेद है। भद्रबाहु स्वामी ने आवश्यक निर्युक्ति में 10 निर्युक्तियां लिखने की प्रतिज्ञा की है। इसके अतिरिक्त भी अन्य अनेक निर्युक्तियों का नामोल्लेख मिलता है। उनमें कुछ तो उपलब्ध है लेकिन कुछ अनुपलब्ध है। सरदारशहर के गधैया हस्तलिखित भण्डार की सूची में "महेश निर्युक्ति" का नामोल्लेख है। उसकी विषय वस्तु देखने से कुछ नवीन तथ्यों को उजागर किया जा सकता है।

इन मूल निर्युक्तियों के अतिरिक्त किसी स्वतन्त्र विषय पर लिखि गयी निर्युक्ति को भी मूल निर्युक्ति से अलग करके उसका स्वतन्त्र अस्तित्व मिलता है। उदाहरणार्थ —आवश्यक निर्युक्ति में आवश्यक के नामों के आधार पर उनके अलग-अलग नाम भी मिलते हैं। जैसे—"सामाइय निज्जुत्ति", णमोक्कार निज्जुत्ती आदि। अलग-अलग अध्ययनों के आधार पर भी निर्युक्ति के स्वतन्त्र नाम मिलते हैं। जैसे—आचारांग निर्पुक्ति में धुयनिज्जुत्ती, सच्चपरिण्णा निज्जुत्ती आदि।

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निर्युक्ति की प्राचीनता के बारे में दो अभिमत है। कुछ विद्वान भद्रवाहु प्रथम को तथा कुछ द्वितीय को निर्युक्तिकार मानते हैं। किन्तु निर्युक्ति साहित्य का गहन अध्ययन करने के बाद यह निष्कर्ष निकलता है कि मूलनिर्युक्तिकार भद्रबाहु प्रथम थे लेकिन बाद में उसका विस्तृत और सुव्यवस्थित रुप भद्रवाहु द्वितीय ने दिया। इस बारे में मूल लेख में तर्क एवं तथ्य प्रस्तुत किए हैं। यहां दो तर्क प्रस्तुत करना ही उचित होगा।

1. मूलाचार में आवश्यक निर्युक्ति की अनेक गाथाएं पायी जाती है। मूलाचार की रचना द्वितीय भद्रबाहु से पूर्व की है। ऐसा संभव नहीं लगता कि मूलाचार में ये गाथाएं बाद में जोड़ दी गयी हो। लेकिन गौतमस्वामी के बाद भद्रबाहु ऐसे आचार्य हुए हैं जिन्हें दोनों परम्परा समान रूप से सम्मान देती है। अतः भद्रबाहु प्रथम की रचना को बहकेर ने लिया हो, यह युक्ति संगत लगता है।

2. चतुर्दश पूर्वधर भद्रबाहु निर्युक्तिकार नहीं थे। इसके समर्थन में सबसे प्रवल प्रमाण दशाश्रुतस्कंध निर्युक्ति की प्रथम गाथा "वंदामि भद्रबाहु" का दिया जाता है। यदि स्वयं भद्रबाहु निर्युक्तिकार होते तो स्वयं को नमस्कार कैसे करते ?

इस प्रश्न के समाधान में यदि आगम साहित्य को देखें तो ज्ञात होता है कि मंगलाचरण की परम्परा बहुत बाद की है। यदि कहीं है तो वह भी लिपिकर्ताओं द्वारा लिखा गया प्रतीत होता है।

दूसरी बात आचार्य भद्रबाहु ने आवश्यक निर्युक्ति में पंचज्ञान के माध्यम से मंगलाचरण कर दिया। अन्य निर्युक्तियों के मंगलाचरण की गाथा द्वितीय भद्रबाहु या उनके बाद के आचायों द्वारा जोड़ी गयी प्रतीत होती है। इसका प्रमाण है— आचारांग और दशवैकालिक के मंगलाचरण की गाथाएं।

आचारांग निर्युक्ति के मंगलाचरण की प्रथम गाथा चूर्णि में व्याख्या नहीं है तथा टीकाकार शीलांक ने अणुयोग-दायगें का अर्थ चतुर्दश पूर्वधर निर्युक्तिकार किया है। दशवैकालिक के मंगलाचरण की गाथा भी अगस्त्यसिंह और जिनदास द्वारा व्याख्यात नहीं है। इसके अतिरिक्त उत्तराध्ययन, निशीथ, आदि निर्युक्तियों में मंगलाचरण की गाथाएं मिलती ही नहीं है। इन सब प्रमाणों से सम्भव लगता है कि मंगलाचरण की गाथाएं द्वितीय भद्रबाहु की हैं। और यह भी सम्भव है कि वंदामि भद्रबाहु वाली गाथा पंचकल्प भाष्य से लेकर प्रसंगवश दशाश्रुतस्कन्ध की निर्युक्ति में जोड़ दी गयी हो। क्योंकि छेद सूत्रों की अन्य तीन निर्युक्तियों निशीथ, व्यवहार और बृहत्कल्प तो भाष्य में मिल गयी दशाश्रुतस्कन्ध की स्वतन्त्र निर्युक्ति थी, इसलिये यह गाथा लिपिकर्ताओं या बाद के आचार्यों द्वारा इस निर्युक्ति में जोड़ दी गई हो। "पंचकल्पभाष्य" में उस गाथा की प्रासंगिकता भी लगती है तथा व्याख्या भी मिलती है। इस विषय में और भी गलत चिन्तन की आवश्यकता है कि वास्तव में निर्युक्तियां कितनी प्राचीन है ?

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VII. 30

अपभ्रंश कवियों की शृंगार-भावना और वीर कवि-कृत 'जंबूसामिचरिउ'

राधेश्याम मिश्र

भारत के इतिहास में सातवीं से बारहवीं शताब्दी ईस्वी तक का समय साहित्य और कला दोनो के क्षेत्र में सुन्दरतम शृंगारी कृतियों के सृजन का स्वर्णकाल है। संस्कृत और प्राकृत का न जाने कितना रसभरक, कल्पना-समृद्ध और अलंकृत साहित्य इसी युग में लिखा गया। खजुराहो के मंदिरों की शृंगारी शिल्पकला ने इसी युग में आकार ग्रहण किया। अपभ्रंश साहित्य की रचना भी इसी काल-अवधि में हुई। कविराज स्वयम्भूदेव के कुछ पूर्व से लेकर आचार्य हेमचन्द्र तक लिखे गये इस साहित्य में भाव और शिल्प दोनों का वही स्वरूप, वही तेवर, वही उत्कर्ष दृष्टिगत होता है जी इस युग के संस्कृत और प्राकृत साहित्य में प्राप्त है। रोमांचक प्रेमतत्त्व-प्रधान शृंगार-भावना की प्रवृत्ति इस युग के संपूर्ण साहित्य में किसी न किसी रूप में लक्षित है। अपभ्रंश के संबंध में यहवात इसलिए विशेष रूप से समझ लेनी चाहिए क्योंकि अपभ्रंश साहित्य की अधिकांश संपूर्ण केतियाँ जैन आचार्यों और मुनियों द्वारा रचित हैं और मूल रूप में जैन धर्म के व्याख्यान के लिए लिखी गयी हैं। अलंकृत शैली में लिखित जैन-धर्म-भावापन्न प्रबंधात्मक साहित्य में शृंगार-भावना कथा की मुख्य अन्तर्धारा के रूप में सर्वत्र प्रवहमान दिखायी देती है।

अपभ्रंश कवियों की सौन्दर्य-दृष्टि में यह प्रेम-तत्त्व, नारी-पुरुष का यह सहज शाश्वत आकर्षण अपनी बहुरंगी छवियों के साथ एक जादूभरे सम्मोहन के रूप में कहीं बहुत गहरे और चटक रंगों में समाया हुआ है। इस प्रेमतत्त्व या शृंगार-भावना का आलंबन है नारी-देह जिसके रूपांकन में अपभ्रंश कवियों की अन्तर्वृत्ति खूब रमी है। अपभ्रंश कविता में नारी-देह को देखने की दृष्टियाँ पहले की संयत-संकुचित दृष्टियाँ की तुलना में कहीं अधिक आयत, दीर्घ, बंधनमुक्त और उच्छलित दिखायी देती हैं। प्रकीर्ण रूप में उद्धृत लौकिक अपभ्रंश पद्यों की तो बात ही क्या, जैन धार्मिक प्रबन्धात्मक अपभ्रंश रचनाओं में भी इस उन्मुक्त शृंगार-भावना की मनोहारी झाँकियाँ देखी जा सकती हैं।

जैन कवियों में नारी की मादक रूप-राशि और स्त्री-पुरुष के काम-व्यापार तथा केलि-विलास के अंकन में इतनी अधिक रुचि किसी अन्य कवि ने नहीं दिखायी है जितनी वीर कवि ने। उन्होंने अपने 'जंबूसामिचरिउ' में सुंदरी कामिनियों के अनेकशः मूर्त चित्रों के अतिरिक्त उद्यान-रमण और जल-क्रीड़ा के बहाने नानाविध प्रेम-क्रीड़ाओं तथा काम-व्यापारों के रूप में नारी-यौवन और पुरुष के काम-प्रेम का उद्दाम मिलन चित्रित किया हैं। युवक-युवतियों के केलि-विलास के ऐसे उन्मुक्त प्रसंग जैन साहित्य में और कहीं नहीं मिलते। वीर कवि-वर्णित उद्यान-क्रीढ़ा में मान-मनौवल और नेत्रों के कटाक्ष की तो बात ही क्या, आलिंगन-परिरंभन, मुख-चुंवन,

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अधर-दंशन, सुरत-अनुहरण और सुरत भी सब कुछ उन्मुक्त भाव से चला है। वीर कवि के जल-क्रीड़ा-वर्णनों में नारी की निर्वसन देहयष्टि के चरम सौन्दर्य का कलात्मक अनावरण हुआ है। कवि ने मिथुनों की सुरत-क्रीड़ा का भी यथार्थ वर्णन किया है। अनुराग-भाव की सात्त्विक अनुभूतियाँ यहाँ विरल हैं, वीर कवि के शृंगार-जगत् से काम-विलास का ही प्राधान्य है।

VII. 31

THE STATUS OF WOMEN AS VIEWED BY MAHAVIRA

Mira Majumder

Mahavira, the twenty-fourth Tirthankara of the Jainism, is revered not only for his great philosophical and ethical doctrines but also for the social significance of his teachings. This very crucial aspect of his sermons can be considered from a number of standpoints, the most important of which are his emphasis on Non-violence, insistance on Tolerance, encouragement to Social Welfare, endeavour for establishment of Social Equality and practical demonstration for emancipation of Women and uplifting their status in the society. We concentrate here only on this final but very important issue which still remains unresolved and the problem is a burning one at every corner of this world be it developed or developing. The novelty and greatness of Mahavira lies in the fact that he not only preached his ideas on raising the status of women but also he himself practised it in his own ascetic order and practically demonstrated its significance to the people at large.

It is well known that in the later part of the Vedic age, women were almost debarred from the religious life of the society and she was neglected and degraded by the people like the Shudras of that period. Mahavira took some concrete steps in raising the status of women. He did not discriminate between sexes in the field of religion and consequently removed the existing restrictions against woman in this sphere and introduced an uniform code of conduct for all. Males and females of all castes and classes were allowed to become devotees of Mahavira and were admitted in his *Sangha* i.e. organisation. In this Sangha, there were *Sadhus* and *Sadhvis* i.e male and female ascetics and *Shravakas* and *Shravikas* i.e. male and female householders. It is very interesting to note that there are evidences that in Mahavira's *Sangha*, *Sadhvis* and *Shravikas* outnumbered their male counterparts. Many women from royal families joined his ascetic order along with other ordinary members,

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Women actually utilised this new opportunity and many of them became distinguished teachers and preachers.

This religious independence granted to the women had its impacts in other fields like education also. The importance of imparting education to the females was realised from the early dates of Jainism. An woman was expected to know the 64 arts. As a result of this high tradition we can identify even many women contributing to literature and other spheres. The social awareness of Mahavira made his religion not only meaningful in the daily functioning of life but also substantially helped the women to regain her due place in the society.

VI1. 32

SOURCES OF SOME APABHRAṀŚA VERSES OF HEMCANDRA'S PRAKRIT GRAMMAR

Mili Mukhopadhyay, CALCUTTA

The later Prakrit grammarians have given at length the characteristic features of Apabhraṁśa. Some e.g. Hemcandra and Trivikrama as well, have given at length some Apabhraṁśa verses over 400 to illustrate the sūtras of Apabhraṁśa language. These verses are not only very interesting from the poetic point of view, but also for the study of social history of the then-India. It appears at the first instance that Hemcandra must have composed these verses, but a closer analysis might reveal the fact that Hemcandra must have taken these verses from some other sources. It is sometimes presumed that there was a sort of anthology of Apabhraṁśa verses in the time of Gāthāsaptaśatī. Scholars like L. Alsdorf, Pischel have tried their best to trace some of the verses from some sources. Though the traces of all the verses could not be located yet, it is not always impossible to trace them. Sometimes some of the verses are very similar to the Old-Rājasthānī or Gujarāṭī language. However, lately A. N. Upādhye has tried to trace some of the verses from Paramātma-Prakāśa of Yogendra written in Apabhraṁśa language. I have freely used Upādhye's edition of Paramātma-Prakāśa with his introduction to locate the sources of some of the verses. Below are given some specimens to understand the nature of similarity of these verses :

(i) On sūtra IV 389 Hemacandra quotes :

संता भोग जु परिहरए तसु कंताहा वलि कीसु ।
तसु दइवेण वि मुंडियउँ जसु खल्लिहडउँ सीसु ।।

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In Paramātma-Prakāśa it runs thus :

संता विसय जु परिहरह वलि कज्जउँ हउँ तासु ।
सो दइवेण जि मुंडियउ सीसु खडिल्लउ जासु ।। (II. 139)

(ii) On sūtra IV 365 Hemacandra quotes :

आयहो दढ्ढ कालवरहो जंवारिउ तं सारु ।
जइ उट्ठवइ तो कुहए अह उज्झइ तो छारु ।।

But Dohā from Paramātma-Prakāśa runs thus :

वलि किउ माणुस जम्मडा देकूलं तइँ पर सारु ।
जइ उट्ठब्भइ तो कुहइ अह उज्झइ तो छारु ।। (II. 147)

(iii) Hemacandra quotes on VIII.

पुत्तें जाएँ कवणु गुणु अवगुणु कवणु सुएण ।
जा वप्पीकी भुंहडी चंपिज्जइ अवरेण ।। (IV. 395)

In the present-day Rajasthāni Dōhā it is thus read :

वेटाँ जायाँ कवण गुण अवगुण कवणु धि(मि?)येण ।
जाँ ऊँमा घर आपणी गंजीजै अवरेण ।।

(iv) Hemacandra's quotation on VIII, IV, 335 :

गुणहिँ ण संपइ कित्ति पर फल लिहिआ भुंजंति ।
केसरि ण लहइ वोड्डिअ वि गय लक्खेहिँ येप्पंति ।।

A Dūhā from Khīcī Acaladāsarī Vacanakā runs thus :

एक्कइ वण्ण वसंतज एव्वड अंतर काइ ।
सिंध कबड्डी ना लहइ गयवर लक्ख विकाइ ।।

The Apabhraṁśa of Paramātma-Prakāśa is slightly different from the Apabhraṁśa of Hemacandra. Yogendra belongs to the 6th/7th century A.D. whereas Hemcandra belongs to the 11th/12th century A.D. These differences in age have generally made the difference between the readings of Hemacandra and Yogendra.

These problems will be discussed in the paper.

VII. 33

ṬAKKI OR BĀHLĪKĪ ?

Bhagaban Parida, ORISSA

Of the several Prākrit dialects and subdialects to be used in the Sanskrit dramas Bāhlīkī is one. Bharata considers it a Bhasha. But

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the grammarians' treatment of it is meagre. On the other hand, they put importance, in treatment, to Ṭakkī, (also known as Ḍhakkī by Pischel), a subdialect unknown to Bharata and in addition to the seven dialects and seven subdialects mentioned by him. This peculiar subdialect possesses some features for which it is considered as an Apabhraṃśa by some. On the evidence of Nāṭyaśāstra and Hemacandra and consideration of the speech of the gamblers in the Mṛcchakaṭikam and the features of Ṭakkī and Bāhlīkī as recorderd by the grammarians, this article aims at arriving at the conclusion that Ṭakkī is Bāhlīkī of Bharata, hence a Bhāṣā, not a Vibhāṣā nor an Apabhraṃśa. Both, being synonyms, were interchangeably used. Gradually the latter was replaced by the former.

VII. 34

प्राकृतवाङ्मये इन्द्रस्वरूपम्

गंगाधर पाण्डे

i) प्रस्तावना ।
ii) इन्द्रशब्दस्य व्युत्पत्तिः ।
iii) इन्द्रस्य पर्यायवाचिनः शब्दाः ।
तेषु पारस्परिकमन्तरञ्च ।
iv) प्राकृतवाङ्मये देवानां वर्गीकरणस्य तुलनात्मकमध्ययनम् ।
v) प्राकृतवाङ्मयस्योपरि वेदानां प्रभावः ।
vi) वैदिकप्राकृतसाहित्ययो इन्द्रस्य तुलना ।
साम्यं वैषम्यञ्च ।
vii) इन्द्रविषयमधिकृत्य प्राकृतवाङ्मयम्योपरि पौराणिकप्रभावः ।
viii) इन्द्रविषये प्राच्यपाश्चात्यविदुषां मतानि ।
ix) प्राकृतपरवर्तिसाहित्ये इन्द्रः ।
x) उपसंहारः ।

VII. 35

महापुराण और भागवत में वर्णित भरतचरित

एइच० इउ० पाण्डे कलोल (N. Gujarat)

श्रमण एवं ब्राह्मण दोनों परंपराओ में भरतचरित वर्णित है। दोनों परंपराओमें कुछ घटनाऐं समान हैं, कुछ घटनाओं में भेद है और कुछ घटनाओं अपनी परंपराके अनुकूल वर्णित हैं।

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दोनों परंपरा अनुसार भरत के पिताका नाम ऋषभदेव है और पितामहका नाम नाभि है। महापुराण अनुसार भरतकी माताका नाम यशस्वती है, जब कि भागवत अनुसार जयन्ती नाम है। दोनों परंपराओं में भरत के 99 सहोदर भाई हैं। भागवत अनुसार भरतको कोई सौतेला भाई नहीं है एवं कोई बहन भी नहीं है, जब कि महापुराण अनुसार एक सौतेला भाई बाहुबली है [जो सुनन्दाका पुत्र है] और दो बहने हैं—एक सहोदर बहन ब्राह्मी और दुसरी सौतेली बहन सुन्दरी। भागवत अनुसार भरत की रानी का नाम पंचजनी है, जब कि जैन परंपरा अनुसार भरत की बहुत सी रानीयां हैं, जिन में प्रथम स्त्रीरत्न सुभद्रा है। दोनों परंपरा अनुसार भरत पराक्रमी राजा है और उनके नामके आधार पर इस देशका नाम भारत पडा है।

महापुराण अनुसार भरतको एक ही जन्म में निर्वाणप्राप्ति होती है, जब कि भागवत अनुसार भरत तीसरे जन्म में मोक्षप्राप्त करते हैं, क्यों कि प्रथम जन्म में एक खास घटना घटित हुई थी :—एक दफा वे नदी में स्नान करते थे। उस समय एक हरिणी सिंह गर्जना सुनकर, भयत्रस्त होकर, एक मृगबाल को जन्म देकर, मृत्युशरण हुई। भरत ने मृगबाल का पोषण किया। किन्तु उसमें उनका मन अति आसक्त हुआ। अतः दुसरें जन्म में वे मृग बने। उस जन्म में बहुत सावधानी रखी। तीसरे जन्म में उनका ब्राह्मण के घर में जन्म हुआ। कहीं भी आसक्ति न रहे इस लिए उन्होंने जडवत् आचरण किया। तीसरे जन्मकी दों घटनाओं का वर्णन भागवत में है—

[1] पुत्रेच्छु वृषलपति के अनुचर जडभरतको भद्रकाली के समक्ष वध करनेके लिए लाए। भद्रकाली ने उन सभी का वध किया। फलतः जडभरत बच गए।

[2] राजा रहुगण की शिविका भरतके कारण विषम चलती थी। राजाने भरतका अपमान किया। भरतने राजाको उपदेश दिया।

भागवत अनुसार भरत अपने किसी भी भाई के साथ युद्ध नहीं करते, जब कि जैन परंपरा अनुसार भरत दिग्विजय करते हैं। अंतमें अपने भाइयों को भी वशीभूत करने को उद्यत होते हें। ऐसी परिस्थिति में 99 भाइयों ने दीक्षा ले ली, किन्तु बाहुबली ने युद्धको पसंद किया। दोनों भाइयों के बीच भयंकर युद्ध हुआ, जिसमें बाहुबलीकी जीत हुई। भरतने क्रोधित होकर चक्ररत्न चलाया, किन्तु बाहुबलीको कोई हानि न पहुँची। भरतका ऐसा दुर्व्यवहार देख कर बाहुवलीने दीक्षा ले ली।

दोनों परंपरा अनुसार भरत उपदेश देते हैं। भागवत अनुसार जडभरत राजा रहुगणको अध्यात्ममार्ग का उपदेश देते हें, जब कि महापुराण अनुसार भरत ब्राह्मणोचित क्रियाकांड का (53 क्रिया आदिका) उपदेश करते है, जिनमें प्रारंभकी 17 क्रियाऐं ब्राह्मण परंपरा के 16 संस्कारों के साथ अधिक साम्य रखती हैं।

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VII. 36

सेतुबन्ध की रस-मीमांसा

रामजी राय, भोजपुर

रस-सिद्धान्त भरतीय सौंदर्य चेतना की महत्तम उपलब्धि है। चिरन्तन-काल से रस काव्य की आत्मा के रूप में बहुचर्चित एवं चिरप्रतिष्ठित है। भरतमुनि ने इसे ही नाट्यकला का सार–सर्वस्व कहा है।

"रस प्राणोहि नाट्यविधिः।"

भरतमुनि का रस सूत्र :—"विभावानुभावव्यमिचारिसंयोगाद्रसनिष्पत्तिः" ही वह विन्दु है जहाँ से रस की सूक्ष्मातिसूक्ष्म व्याख्या उठ खड़ी होती है।

"अष्टौ नट्ये रसाः स्मृताः" यह वाक्य इसका प्रमाण है।

रस भारतीय वाङ्मय का प्राचीनतम शब्द है, जो विभिन्न अर्थों में प्रयुक्त होता आया है। वेदों में षड्रस, औषधि, जल एवं अमृत के अर्थ में प्रयुक्त हुआ ही है जो अन्य रस से लेकर बाद में सोमरस के रूप में तथा आगे चलकर कुछ लाक्षणिक प्रयोग अमृत के अर्थ में भी होने लगा था। उपनिषद्-काल में रस ब्रह्मानन्द का पर्याय हो गया था।

"रस्यते आस्वाद्यते इति रसः"

इस व्युत्पत्ति के अनुसार जिसका आस्वादन हो उसे रस कहा जाता है। जिस प्रकार नानाविध व्यंजनों तथा औषिधयों के संयोग से पार्थित रस की उत्पत्ति होती है, उसी प्रकार काव्य में अनेक भावो के संयोग से अलौकिक रस की निष्पत्ति होती है। यह अनुभूति का विषय है।

रस का मूलाधार भाव है। "न भावहीनोस्ति रसः न भावो रसवर्जितः" रस और भाव का अविच्छेद सम्बन्ध है, फिर भी रसानुभूति भावानुभूति से भिन्न है। भावानुभूति के मूल में व्यक्तिगत राग-द्वेष का पार्थिव अंश विद्यमान रहता है और पार्थिव किंवा लौकिक संसर्ग जबतक बना रहेगा तबतक चित्त की सत्वावस्था असम्भव है।

रसो की संख्या के विषय में विद्वानों में मतभेद है। कोई आठ से दस तक मानने वाले हैं और कुछ आचार्य एक रसवादी भी है यह बात भिन्न है कि यदि कोई शृंगार को ही रसराज मानते है, तो दूसरे शान्त रस को और तीसरे भक्ति रस को। रस चाहे जो हो इसकी आनन्दानुभूति स्वरूप का सर्वमान्य है।

प्रस्तुत निबन्ध में प्रवरसेन के सेतुबन्ध में रस की शास्त्रीय मीमांसा के आधार पर अंगांगीभाव का विनियोग एवं विवेचन प्रस्तुत है। सेतुबन्ध का अंगीरस वीर रस है। हनुमान के द्वारा सीता का समाचार पाकर राम के हृदय में उत्साह का संचार दिखाया गया है जो रावणवध तक राम के हृदय में बना रहता है। उत्साह वीर रस का स्थायी भाव है। अतः वीर रस को ही प्रधान मानना चाहिए।

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अंतएव वीररस ही इसका अंगीभूत रस है। शेष सभी प्रायः सभी रस उसके अंग है जिसे सेतुबन्ध की रस-मीमांसा में यहाँ भली-भांति दिखलाया गया है। अंगभूत रसों की काव्य की प्रबन्धात्मकता में जो योगदान है उसका निदर्शन यत्र-तत्र सर्वत्र किया गया है। वह सेतुबन्ध से लेकर रावणवध तक प्रतिनायक के प्रति नायक का उत्साह जो वीर रस का स्थायी भाव है उसे वरावर बना रहता है। राम-रावण युद्ध प्रसंग में रौद्र रस का भी पूरा निर्वाह किया गया है। यथा—राम का धनुष टंकार, बानरों का कलकल नाद, राक्षसों का कवच धारण करना आदि रौद्ररस के लिए ही नहीं बल्कि सभी भाव अंगीभूत रस के अनुभाव है। अंगभूत रसों में केवल वीभत्स, हास्य तथा शान्त रस को छोडकर शेष सभी रसों का अंगभूत रसो के रूप में चित्रण किया गया हे जिसमें रौद्र श्रृंगार, अद्भूत रस का अपेक्षाकृत अधिक और उत्कृष्ट प्रयोग हुआ है। श्रृंगारकेसंभोग और विप्रलम्भ उभय रूपों का पुष्ट वर्णन मिलता है जो महाकाव्य की दृष्टि से अत्यधिक चमत्कारी एवं उपादेय है।

VII. 37

प्राकृत भाषा की उत्पत्ति और प्राकृत अभिलेखों का महत्व

चन्द्रदेव राय, आरा

मनुष्य के मस्तिष्क में जब विचार उठे होंगे, तभी भाषा भी आयी होगी। पाणिनि ने लिखा है—"आत्मा बुद्धया समेत्यार्थान् मनो युङ्क्ते विवक्षया। मनः कायाग्निमाहन्ति स प्रेरयति मारुतम्॥"

—पाणिनीय शिक्षा श्लोक-6

"अर्थात् आत्मा बुद्धि के द्वारा अर्थो को समझकर शरीर मन को बोलने की इच्छा से प्रेरित करती है। मन शरीर की अग्नि शक्ति पर जोर डालता है और बह शक्ति वायु को प्रेरित करती है, जिससे शब्द-वाक् की उत्पत्ति होती है।"

उपर्युक्त कथन से स्पष्ट है कि मनुष्य के विकास के साथ-साथ वाणी का भी बिकास हुआ है। मनुष्य की भाषा सृष्टि के आरम्भ से ही निरन्तर नदी की वेगवती धारा के समान प्रवाह रूप में चली आ रही है। प्रारम्भ से मनुष्य की अभिव्यक्ति का माध्यम संकेत और जानवरों की तरह चिल्लाना ही था। जिस प्रकार गाय और बैल "मे" और "बा" कहकर डकारते थे उसी तरह माँ-वाप को पुकारने के लिए उनके बच्चे "मा" "बा" "मे" "में" आदि शब्दों का जोर से चिल्लाकर प्रयोग करते थे।

उक्त भाषा चूकि प्रकृति से ही प्राप्त हुई थी। अतः आगे चलकर वह प्राकृत भाषा कहलायी। हजारों हजार वर्षों के बाद भाषा में धीरे-धीरे अन्तर आने लगा। जनसाधारण की भाषा और ज्ञानवान की भाषा में अन्तर स्पष्ट दिखलायी देने लगा। ज्ञानवान और सुसभ्य लोगों को देव तथा जनसाधारण को जन या मानव कहा जाने

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लगा। आतताइयों और दुष्टों को दानव कहा जाते था। आगे चलकर बोलने में भी काफी अन्तर आ जाने के कारण सुसभ्य लोगों का भाषा "देवभाषा" तथा जन-साधारण की भाषा "मानुषी भाषा" कहलाने लगी।

आगे चलकर मानुषी भाषा विभिन्न प्राकृत भाषाओं में परिवर्तित होने लगी। कहीं महाराष्ट्री तो कहीं शौरसेनी कहीं गौड़ी तो कहीं विदर्भी तो कहीं पालि तो कहीं मागधी, अर्द्ध मागधी था। अन्य प्राकृत भाषा का विभिन्न नामकरण होता गया। स्थान भेद के कारण भी विभिन्न प्राकृतों का जन्म हुआ।

VII. 38

प्राकृत अभिलेखों का सांस्कृतिक, ऐतिहासिक और सामाजिक महत्व

चन्द्रदेव राय

प्राकृत भाषा का अभिलेखीय साहित्य अत्यन्त महत्वपूर्ण है। प्राप्त अभिलेख भाषा, इतिहास, भूगोल और साहित्य की दृष्टि से संस्कृत भाषा के अभिलेखों की अपेक्षा कई बातों में विशिष्ट है। उपलब्ध अभिलेखीय साहित्य में प्राकृत भाषा के अभिलेख ही सबसे अधिक प्राचीन हैं।

प्राकृत में सबसे प्राचीन अभिलेख प्राक्-मौर्य-कालीन हैं ; जिनका सर्वेक्षण हमने अपने शोध-प्रबन्ध—"प्राकृत अभिलेखों का वैज्ञानिक पद्धति से विवेचनात्मक अध्ययन" में किया है। इसके पश्चात् प्रियदर्शी सम्राट अशोक के अभिलेख आते हैं। ये अभिलेख ई० पूर्व 269 में राज्याभिषेक के बारह वर्ष पश्चात् गिरनार, कालसी, धौली, जौगढ़ एवं मानसेहरा आदि स्थानों पर उत्कीर्ण कराए गए हैं। इन शिला लेखों की सबसे बड़ो विशेषता है कि इनके द्वारा सम्राट अशोक ने प्रजा में अहिंसा के प्रति आस्था जागरित करने का प्रयास किया है। समाज में सदाचार सुव्यवस्थित एवं निश्छल प्रेम उत्पन्न करने का प्रयास भी इन अभिलेखों में पाया जाता है। त्याग, आत्मसंयम एवं राग-रहित प्रवृत्ति को जागरित करने के लिए धर्मोपदेश प्रचारित किए गये हैं। अशोक ने कलिंग के अभिलेख में कहा है—"मेरी प्रजा, मेरे बच्चों के समान है और में चाहता हूँ कि सबको इस लोक तथा परलोक में सुख एवं शान्ति मिले।"

प्राकृत अभिलेखों में इतिहास और पुरातत्व सम्बन्धी प्रचुर सामग्री हैं। अशोक, कनिष्क, खारवेल गौतमीपुत्र–सातकर्णी, नहपान, रुद्र दामन, पुलमावी, वाकाटक आदि के सम्बन्ध में प्रचुर सामग्री मिलती है। अशोक के धर्मलेख मौर्य साम्राज्य की विशेषता प्रकट करते हें। अशोक के अभिलेखों से ही उसके पितामह चन्द्रगुप्त मौर्य की शक्ति का अनुमान होता है। यों तो उसके लेख प्रायः संपूर्ण भारत पर विस्तृत साम्राज्य की जानकारी कराते हैं परन्तु त्रयोदश लेख में कलिंग विजय की बात कही गयी है। इससे यह निष्कर्ष निकाला जा सकता है कि कलिंग को चोड़कर हिमालय से मद्रास तक का प्रदेश चन्द्रगुप्त मौर्य ने जीता था। इस प्रकार प्राकृत अभिलेखों में इतिहास की प्रचुर सामग्री निहित है।

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VII. 39

RECONCILIATION OF DIFFERENT PHILOSOPHICAL SYSTEMS BY JAINA PHILOSOPHERS

Yajneshwar S. Shastri, AHMEDABAD

The Jaina's contribution to Indian literature and Philosophy is immensely valuable. A commandable attempt has been made by Jaina Philosophers to harmonise, reconcile all the divergent philosophical views of Indian philosophy. To reconcile all the systems they have propounded a unique philosophical method known as Anekāntavadā which consists of Nayavāda (i.e. doctrine of different stand points) and Syādvāda (i.e. the doctrine of relativity of truth).

But this Jaina doctrine is unfortunately misunderstood and misrepresented by many great thinkers. In this paper an attempt has been made to give current picture of Anekāntavāda as found in Jaina philosophical literature and it will be shown here that how Jaina stalwarts tried to reconcile some of the most important doctrines of Indian Philosophical systems.

VII. 40

SOME MISCONCEPTIONS ABOUT JAINA THEORY OF RELATIVITY

Kokila H. Shah, BOMBAY

This paper forms a part of my Ph.D. thesis entitled Nyaya and Jaina Epistemology. However, some minor alterations and modifications have been made in this paper. The object of this paper is not so much to restate the Jaina philosophy of Relativity as to give a more correct and plausible interpretation of it.

Jainism is pluralistic realism. Its theory of Relativity i.e. Syadvada—the doctrine of sevenfold predication or the theory of possibility as it may be termed complements its realism. Relativistic Epistemology of Jaina is based on logic and experience. It represents a coherent picture of reality by taking into account all possible view points. At the outset charges against Syādvāda are examined and answered. Jaina realism is developed on the basis of principle of distinction. Jaina realists are relativists because of their non-absolutist attitude. Jaina relativism is not of a subjectvist type—but it tends towards objectivism and does not slip into mentalism as relativity has its root in objective universe.

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This theory of relativity avoids defects of one-sided idealism and extreme form of realism without being slightly inconsistent. It is a unique system of predication which indicates the limits of knowledge. Jaina syadvada may also be interpreted to suggest the theory of probability in some form. It also initiates a novel approach towards the problem of knowledge. In the conclusion it is clear that Jaina relativism represents a unique form of realism. It would be wrong to hold that Syadvada stands vitiated by such charges as are laid against it. In spite of its relativistic epistemology its realistic position is kept quite intact. It does not end into subjectivism. It also resembles the views of some leading contemporary Western thinkers. Realistic relativism of Jainas is not dogmatic but has a sound logical basis having subtle and far reaching implications. Its contribution to Indian thought in particular and world thought in general is undeniable.

VII. 41

SHAKUNRUT : AS ART OR LORE AND AS MOTIF IN BUDDHA AND JAIN LITERATURE

K. V. Sheth, AHMEDABAD

In ancient times art or lore discussing about the knowledge of animal language was known as 'Shakunrut'.

In ancient middle ages, folk belief was such that birds and beasts have their own special language, which some time can be understood by special type of people, who possess either superior or special power. Birds and animals do possess special type of wisdom and understanding and moreover they possess important suggestions about future difficulties or good or bad fore-cast of future. Those who have understanding power can interpret them (those person in folk-tradition known as 'Suni').

Some beliefs for acquirements of the Shakunrut are as follows :

I. This lore or art may be given to man as a reward for making friendship or for helping the bird or beast.

II. It may be obtained as a result of grave or blessing of the God or some superhuman person of the God or element.

III. It may be acquired as a result of eating some special medicines or 'Jadibutties'.

IV. It has been acquired as a result or either magic or by some 'Mantra japa'.

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V. Some persons may have this lore or art from their birth—as a natural gift.

VI. Some time it is possible to acquire this lore or art by killing and eating some special beast or bird (Shanke) (Shanke is considered in folk belief as half beast and half bird).

In the Buddhist book 'Lalitvistar' (2nd cent A.D) and in Jain Agams-'Nandisutra', 'Ghantadharm Kathangsutra' 'Kalpa Sutra' 'Samvyansutra' 'Rajprashniya Sutra' 'Jambudeep Pragnpti Sutra', 'Auppatit sutra' we come across references to 'Shakunrut' as an art.

In Indian story tradition Shakunrut is very popular as one story-motif mainly as 'Deux exmachina'.

In 'Nigoodh Jataka'—'story of a tailor's son', in 'Siri Jataka'—'story of wood-cutter', in 'Parantp Jataka'—'story of Bodhistav' and in 'Kharput Jataka'—'story of the king'. We come across the 'Shakunrut motif' as 'Deux ex-Machina'.

In commentaries of Jain Agama we also come across the motif of 'Shakunrut'. In 'Avasyak Churni' (7th cent A.D) in story of 'Mantri-putra Katha', there is reference to 'Shakunrut'. This story is also appearing in Haribhadra's 'Avasyak Vriti' (8th cent), in Malaygiri's 'Avasyak Vriti (12th cent), in Kotya Charya's 'Vishas Avasyak Bhashyam' (8th cent A.D), in Manekshekar's 'Niryuti Dipika tika' (15th cent) and also in Haribhadra's 'Upadesh Pada' (8th cent).

Moreover in story collections namely in 'Kumarpala Pratibodha' (1185 A.D) in 'story of Shilvati', in 'Shilopadeshmana Vruti' (1338 A.D) in 'Shilvati katha', in Shraddhapratikrmansutra vruti (1440 A.D), in 'Shivati Katha' and in 'Bhareatshwar Bahubali vruti (1453 A.D). In 'Shrivati Katha' we come across the 'Shakunrut' Motif.

This 'Shilvati Katha' is also reproduced in Jaywant Suri's 'Shrin-garmanjri' (1558 A.D) in Devaratna's 'Shilvati Chaupai (1642 A.D) in Dayasara's 'Shivrati Chopai' (1649 A.D) in Kusaladhira's 'Shil-vati Chopai' (1663 A.D) and in Jinharshah's 'Shilvati Chatus Padika' (1666 A.D) ; in all these we come across the motif of 'Shakunrut'.

'Shakunrut' motif is also popular in various folktales of Raja-sthan namely 'Story of merchaht son', 'story of Dhanmanjri', 'Story of thakur and Naiya' and 'story of Khati's daughter'.

In the light of the above mentioned tale variants we can get an idea of popularity of the said motif in narrative literature specially in Jain literary tradition.

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जैन एवं बौद्ध दर्शन में प्रत्यक्ष प्रमाण

जितेन्द्र बी० शाह, वाराणसी

भारतीय दर्शनों में प्रमाण की चर्चा विशद्रूप में प्राप्त होती है। क्योंकि दर्शन का प्रमूख लक्ष्य अपने प्रमेय वस्तु का यथार्थ ज्ञान कराना है। यथार्थ ज्ञान (प्रमा) विना प्रमाण के संभव नहीं है। प्रत्येक दर्शन में प्रमाण के स्वरूप और संख्या के विषय में विप्रतिपत्ति है। तदापि प्रत्यक्ष एक ऐसा प्रमाण है जो सभी दर्शनों को मान्य है। प्रत्यक्षप्रमाण अन्य अनुमानादि प्रमाणों का उपजीव्य और ज्येष्ठ प्रमाण होने के कारण महत्वपूर्ण प्रमाण है। अतः सभी दार्शनिकों ने प्रत्यक्ष प्रमाण के विषय में सूक्ष्म चिंतन किया है।

यद्यपि भारतीय दर्शनों में बिखरे हुए प्रमाण के स्वरूप का संकलन करना आवश्यक होने पर भी हमारे इस लेख का विषय नहीं है। अतः जैन एवं बौद्ध दोनों को अभिमत प्रमाण तत्त्व का संचयन करने का प्रयास किया गया है। एवं प्रधान होने के कारण दोनों ही दर्शनों में। प्रत्यक्ष प्रमाण के विषय में पर्याप्त चिंतन किया गया है। पांच प्रमाण माननेवाले जैन दर्शन में प्रत्यक्ष प्रमाण को महत्त्व दिया गया है। उसी तरह दो ही प्रमाणवादी बौद्ध दार्शनिकों ने भी प्रत्यक्ष को ही प्रमुख प्रमाण माना है। तथापि दोनों ही दर्शनों के प्रत्यक्ष के लक्षण और स्वरूप में भिन्नता पाई जाती है। उक्त दोनों दर्शन में प्रत्यक्ष प्रमाण के विषय में जो समानता एवं भिन्नता प्राप्त होतो है उसका मैंने अपने लेख में तुलनात्मक अध्ययन किया है।

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गउड़वहो प्राकृतकाव्ये रमणीय रसानुभूतिः

एम० सम्पत् कुमार, मण्डपेठ

प्रथमतः प्राकृतभाषावैशिष्ट्रं प्राचीनग्रन्थप्रमाणेन समर्थितम्। अनन्तरं वाक्-पतिराजसमयः, तस्य गउडवहो प्राकृतकाव्यरचनाकालः, पोषितराजस्य यशोवर्मणः राज्यसमयः, काव्ये प्रधानरस, अंगिरसकथनं गाथानां संख्या 1209, इति दर्शितम्। ग्रन्थसमाप्तिमनुसृत्य गउड़वहो—केवलं पीठिकेति मन्यमानानां परिशीलकानां हेतुप्रति-पादनं, मङ्गलाचरणे देवतास्तुतिः, ग्रन्थकारोक्तदिशा प्राकृतवैंशिष्ट्रं, लक्ष्मीसरस्वत्योः तारतम्यकथनं, अनन्तरं यशोवर्मणः पट्टाभिषेकानन्तरं कश्चित् वर्षाकाले जैत्रयात्रां-प्रतिगमनं वंगादिदेशप्रस्थानं, विन्ध्यवासिनीस्तुतिः, ग्रीष्मे वर्णितानां विभ्रमानि जनपदेषु रजनी वर्णनं, नगरारण्य-रमणीय-प्रकृति-चित्रणं "वाक्पतिः उत्प्रेक्षाकविः" इति आभणकनिरूपणं, ललनाविलासादिकं सुंदररूपेण अस्मिन् व्यासे ललितगंभीर-भाषया चित्रितमासीत्। सूर्यास्तसमयवर्णनं शून्यवादप्रतिपादकमुश्लोककथनं सम्यग् निरुपितम् इति शम्।

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VIII. History Section

VIII. 1

THE PARDĀ-SYSTEM IN THE DAYS OF KĀLIDĀSA

Rabindranath Adhikari, SURI

The Pardā system or the custom of ladies covering their faces with a fine veil was in vogue in the days of Kālidāsa. In the fifth act of the drama, Abhijñana-śakuntalam, where Gautamī unveils Śakuntalā at the court of Dusyanta in order to arouse past memories in the king who forgot all about Śakuntalā through the curse of Durvāsas, we have an evidence thereof. The fact that the queen Dhāriṇī, glad at the news of her son's victory, presents Mālavikā to king Agnimitra after covering her face with a veil of silk, and the description of waters of the sea as mūhurta-vaktrāvaraṇam in the Raghuvamśam (XIII/8) bear testimony to the view that the Pardā system was prevalent in the days of Kālidāsa.

The custom of coverning the face with a veil among Indian women, is popularly believed to be an influence of Islamic culture. But long before the muslim invasion in India, the Pardā system was prevalent among ancient Indian ladies. But how did the system come into being ? We find no trace of this system in the vedic literature. Maids of ancient India wore minimum dresses on their body as can be evinced from detailed description of their bodily beauties in the Kāvyas of Kālidāsa. Curiously enough, married women especially the queens used to cover their faces with an abaguṇṭhana.

I have discussed the question in details and have come to a conclusion that this system was in vogue as a time-honoured custom and proud previlege of ancient Indian wives. Perhaps, it was a distinguishing feature of married women from unmarried damsels who used to put on short dresses so that young men might have a free look into their beauties, or, it may be due to the influence of the foreigners like Śakas.

VIII. 2

A NOTE ON THE LOST BṚHATKATHĀ

Pratap Bandyopadhyay, BURDWAN

Apparently lost before Daṇḍin. But probably known to Somadeva. Kashmirian redaction not likely to be his original. Bhojadeva quotes. Probably restored by the 11th century. A parallel case cited. Lost again. Obscure language responsible ?

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VIII. 3

ORIGIN AND FOUNDATION OF THE NADIA RAJ

Maitrayee Banerjee

Krishnachandra was the 28th in the line of succession. The Rajas of Nadia claim that they are the descendants of Bhatta Narayan, the head of the five Brahmans brought from Kanauj by Adisura, the founder of the family of the Sen Rajas of Bengal.

Kashinath, another man of the family was the Zamindar of Kamkadi in the Bengal province Habili. The Mughal Emperor Akbar was greatly dissatisfied with him due to killing of some elephants. Kashinath was arrested and killed by the Mughal army while his pregnant wife took shelter to a person named Harekrishna Samaddar, a small Zamindar of Bagoan Pargana. A son was born to Kasinathis wife and Harekrishna named him as Ramchandra.

One of Ramchandra's son was Durgadasa. He was the actual founder of the Nadia Raj and later came to be known as Bhabananda Mazumdar. It is related in some sources that Bhabananda helped Mansing to arrest Pratapaditya in Bengal. For this co-operation Bhabananda got the zamindary of fourteen parganas from Jahangir. The emperor was so pleased with him that he also conferred on him the title of Maharaja. But according to some other scholars the whole incident is untrue as there is nothing written in the farman given by Jahangir to Bhabananda about his cooperation.

Bhabananda wished to divide his territory among his three sons. But the eldest Srikrishna refused to take the share and went to Delhi., where he obtained a new grant. But he died childless and ultimately Raghab, another son of Bhabananda was elected Raja. He was fond of buildings and constructions. During his reign he erected a large number of palaces, temples and other buildings. He was also famous for his almanacs and mystic songs.

His son Rudra Roy succeded him. He gave 'reui' village the name of Krishnagar, large number of milk-men used to reside there and worshipped the Lord Krishna. Rudra Roy was a great favourite of the Delhi emperor but the Bengal Governor was dissatisfied with him due to irregular payment of tribute. He was also fond of art and architecture. Rudra was also known as the 2nd 'Yudhistira' of the modern age.

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Rudra Roy had two sons—Ramjivan and Ramkrishna. At first Ramjivan became the Raja but after a series of war and quarrel with his brother Ramkrishna, the latter became the ruler of the estate. During his reign Ramkrishna became a great enemy of Sobha Singh, Raja of Chitua, as he gave shelter to Jagadram, son of Krishnarama, the Raja of burdwan. Murshid Quli Khan was greatly dissatisfied with Ramkrishna and imprisoned him at Dakha, where he soon after died of small pox. As he left no son or grandson to succeed Ramjivan was again appointed as Raja.

Ramjivan himself was a great poet and great patron of Arts and letters. He ruled well, being also skilled in song, poetry and dramatic exhibition.

Raghu Ram, his son was a hero, and an excellent archer. He used to make gift of lands even when he was in prison. In 1710 Raghu Ram's son was born, who in the words of Suniti Kumar Chatterjee, 'An aristocrat... like many an 'English educated' highly placed Indian of the present day, double life : on the outside, in certain contexts.'

Most of these forefathers of Maharaja Krishna Chandra were famous for their generosity. They were fond of arts, letters, and never hesitated to make gift of money and land to learned persons and others.

These Zemindars were important characters in the politics of ancient Bengal. During their regin Nadia was in its prime and reached its climax under Maharaja Krishnachandra.

This chronicle leads us back to the myterious past. It is an interesting study to see the rise of the Nadia family, their connection with the Muslim sovereigns, relations between the Hindu Rajas and the Musalman Viceroys etc.

VIII. 4

A CRITICAL STUDY ON THE SOURCES OF HIUEN TSIANG'S ACCOUNT OF KĀMARŪPA

Miss. Bharati Barua, GAUHATI

Hiuen Tsiang, the famous Chinese pilgrim who visited India between 629 A.D. and 645 A.D. to study the law of the Buddha in the land of his birth, left an account of india including that of the kingdom of Kāmarūpa (Kia-mo-lo-pu) then ruled by Kumar

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Bhāskaravarma (sun-armour). This is the earliest account of Kāmarūpa we have from any source. But this account does not come to us directly from his writings but indirectly through the writings of his disciples who compiled them in Chinese. Today, we have Hiuen Tsiang's account of Kāmarūpa form different works which are either direct translations of complications from Chinese. They are—(1) *Ta-Ta'ng-Hsi-Yü-Chi*, briefly known as *Hsi-Yü-Chi*, or *Si-Yu-Ki* originally said to have been compiled in Chinese by Pien-Chi, a disciple of Hiuen Tsiang. It has been directly translated into English by Samuel Beal under the title. *Records of Western lands of the Great T'ang Period* (2) *On Yuan Chwang's Travels in India* which has been compiled by Thomas Watters on the basis of his study of *Si-Yu-Ki* in original Chinese. (3) *The Life of Hiuen Tsiang* as compiled in English by Samuel Beal, and (4) *She-Kia-fang-Che*, a chinese account by an unknown author which has been translated into English by Dr. P. C. Bagchi.

A comparative study of the accounts of Kāmarūpa, as found in the works cited above which are attributed to Hiuen Tsiang, shows that they differ not only in their details but also bear conflicting statements.

While discussing the discrepencies contained in the accounts of Kāmarūpa in the four above-named, this paper raises the question as to which one of the four sources should be taken as the reliable and authentic ? Unless this problem is solved, the original accont of Hiuen Tsiang on Kāmarūpa will remain some what enigmatic.

VIII. 5

"FORMS OF PUNISHMENT DURING THE AHOM RULE"

Kabita Barua

The Ahoms, a section of the Tai people of South-East Asia, conquered the Brahmaputra valley in the early thirteenth century and ruled over it till the beginning of the nineteenth century. Theirs was a well-organized monarchial government, with a regular and stable administration.

In the article an attempt has been made to examine various forms of punishments meted out to the culprits. But keeping in view the limitations of the seminar only some forms have been mentioned. The *Buranjis* or chronicles of Ahom period are of

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information, especially, regarding the judicial system and forms of punishment.

For us, the twentieth century generation, the Ahom forms of published are harsh and sanguine but we must look at the whole thing from its proper perspective—the period, the people whom they conquered and subjugated etc.

Though, in the post-independence period, several works have been published regarding the political, administrative, economic and cultural history of the Ahoms, nothing has been done on the judicial system of which form of punishment is a part. Therefore, it is hoped that this article will be of interest to the scholars, students of history and other participants of this seminar.

VIII. 6

PRE-ARYANS IN THE NORTH EAST

Heera Bayan; GAUHATI

Since time immemorial, Assam has been serving as the eastern gate-way for the passage and communication of peoples, commodities, ideas, religion and culture between the Indian subcontinent in the West and China, and other parts of the south East Asia in the east. In fact it was the earliest part of India where racial synthesis had been occurred. This paper discusses the fusion of pre-Aryans (i.e. the austrics and the great mediterranean race) with the Mongolians and Aryans, but the discussion would be restricted here in exploring the linguistic and historical evidence only.

VIII. 7

THE BATTLE OF SARAIGHAT : STRUGGLE FOR EXISTENCE

Sadananda Bezbarua, DHUBRI

Assam's very existence was at stake in the later part of the seventeenth century. Baffling the odds and speculation of a superior power, Assam, not only overthrew the yoke of temporary subjugation of Mugul but also gave a crushing defeat to the aggressor. Formidable, non-vulnerable Mogul army confronted with an army unheard earlier and suffered an ignominious humilating defeat.

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Impenetrable fortress of dignity was shattered thus. The irony of fate was that the great Mogul army had to bow down to the superior spirited power of the North-East.

The battle of Saraighat, in its truest sense, was a battle of Waterloo for Mogul. The triumph of Assamese was not a fluke. On the face of external aggression and apprehension of the Assamese race, its culture and heritage, a well knit one nation with iron will and strong determination won a decisive victory over Mogul. The pragmatic view and decision of the Prime Minister and the greatest General swung the ball in Assam's favour. Assamese race survived from a complete annihilation.

VIII. 8

ANCIENT EDUCATION SYSTEM AND MORAL, SPIRITUAL VALUES

Abhedananda Bhattacharya

The aim of *gurukula* system of education is directed towards the purity and solemnity of life and to instil into the minds of the pupil the spirit of self-help, self-sacrifice, devotion to duty and reverence for the elders. The religious fervour and the reverential personality of the teacher exercise a direct influence in creating a healthy spiritual mood in the minds of the youngsters. Says Dr. Ramaswami Aiyar, "It would be correct to say that these ancient Hindu schools of learning, which, ultimately developed into what might be described as forest Universities, pursued a mode of teaching which was neither mechanical nor soulless but which generated in the learners a spirit of anxious enquiry and a quest for truth".

Thus it is crystal clear that the aim of education is to encourage both moral and spiritual interest of the young enlightened and the society associated with them to attain the spiritual kingdom. The true aim of the Upanisadic education can be realised from the constantly recurring prayer invoked in relation to persons engaged in the quest of knowledge and of the Self : the teacher and the taught jointly pray that

saha navavatu,
saha nau bhunaktu,
saha viryam karavavahai,
tejasvi navadhitam astu,
ma vidvisavahai.

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May the supreme protect us ; may He afford us daily sustenance, may we be given strength and valour for joint enterprises, may our studies be illustrious and crowned with success, and above all, may there be no hatred and jealousy amongst persons following the same path.

A slight probing into this prayer will make man appreciate that there can be no other satisfactory and complete objectives of education as have been disclosed here in this message of the *Upanisadic* seers. These are the true purposes of gathering of pupils and teachers, disciples and preceptors.

The teacher and the student try to build up the intellectual republic which might help them in attaining their fellow-feeling unto the last and develop a keen sense of unity for the achievement of their aspiration. The aim of education is to refine outer and inner life of the individual for the development of his moral, spiritual and intellectual life and to spread the light of knowledge in the right direction. From the invocation verse cited above it can be clearly seen that several aims of education are postulated.

The true ideal of education is the liberation of mind from jealousy and hatred ; the elimination of the feeling of pettiness, narrowness and selfishness from the humanmind is what may be called the true end of education. The *Upanisadic* seer further declares

"sā vidyā yā vimuktaye"

That is learning which liberates the human mind. 'The liberation of the human mind to which this concept refers', says Dr. Gajendragadkar, 'is the liberation of the human mind from pettiness, narrowness and subversiveness'. The real need of education is to prepare the man to be capable of conquering the narrowness of mind to elevate his feelings and ideas progressively higher until the highest is reached. Education is not regarded as a mere process of transmission of information but as a means to make human mind broader, richer, more compassionate and more society oriented. Unselfish love, compassion and impartiality are the conditions precedent to intellectual salvation. The aim of education is to prepare a man to lead a complete or integrated life in the society and not to nurture a split personality.

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Moral and spiritual values in the system :

The culvitation of a sense of spiritual value and the adherence to the delegation of duty made the educational system efficient in fulfilling its desired end, namely, the realisation of the self'. The *Upanisadic* teachers laid great emphasis on intellect and character of the disciple which should reinforce each other. They considered both these aspects to be equally important in preparing good man and the useful man of the society. The objective of the system was not knowledge of values, but commitment to them, and mention may be made of the following which were choosen as guidelines in day to day conduct :

(1) adherence to truthfulness
(2) dutifulness
(3) love of scholarship
(4) service to the teacher
(5) reverence to mother, father and teacher
(6) honesty, courtesy, self-discipline and self-sacrifice.

The values of truth and reverence, courtesy and loyalty, discipline and self-sacrifice were impressed on the minds of the young disciples and these values were looked upon as the most vital and dynamic instrument for transformation in outlook and behaviour of the student. The student could learn effectively the spiritual values such as knowledge of 'self', charity, kindness towards all, power of endurance and humility from the close contact of their teachers. The teachers were also equally able to develop such values in the student by virtue of their close association with them. Thus the system indicates the significance of the imperceptible educational influence which the teacher as living example could exert unwittingly on the minds of the students. The whole objective of the system was not in amassing facts but in acquiring true wisdom, and not in making a comfortable living but in bringing real happiness in life.

It is high time to lay stress on the need for the moral and spiritual values in our educational system of to-day. The only way to individual welfare, social progress and national prosperity is to revive the spirit of *gurukula* system established by our ancient educators if we desire to make our educational institutions the real home of learning where knowledge can be pursued in a spirit of reverence to the teachers to whom we owe our culture. The

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progress of a nation depends not on its political structure or social pattern but on the character of its people. Our educational system should be vitalized with the revival of the *gurukula* spirit in order to inculcate these moral and spiritual values in students.

Thus the purpose of education is not only to increase general knowledge and technical and mechanical know-how but also to enable to cultivate that bent of mind, that attitude of reason which makes a man responsible citizen and helps the balance growth of an individual and enables him to lead a good life. A synthesis should be achieved of the moral and material sides of a person. Education should cover the whole social, economic, mental and spiritual life, so that it fosters a co-operative spirit among the individuals of the nation. Material and economic well-being of the people cannot be achieved to the desired extend unless they are brought under the control of moral law. In our school education our cultural heritage must be maintained with modern education.

VIII. 9

SOCIAL CONDITION AS EXHIBITED IN THE HARŞACARITA

Ramkrishna Bhattacharyya

The Harşacarita is one of the few valuable historical Kavyas in Sanskrit literature. It is of prime importance to the historian of ancient India. It contains a mass of information on the state of ancient Indian Society, on social and religions observances and practices, on military organization, on the actualities of life in camp and city, on the progress of medicine and the various arts and industries. Although a prose romance, it is historically not unauthentic. Fortunately, we have got lot of historical matter which sheds light in abundance on Harsa's reign.

VIII. 10

GEOGRAPHICAL FACTORS IN SOCIAL HISTORY OF EARLY INDIA

Bhaskar Chatterjee, BURDWAN

India that lies to the north of the Indian Ocean and to the south of the Himalayas falls into well-defined geographic areas, the

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Gangetic Valley including the Delta of Bengal, the vast uplands of central India with its Vindhyan backbone, the Deccan plateau reaching down to Mysore, a desert area from the south of the Punjab to the plains of Gujrat and a coastal tract in the south expanding into a plain with its central portion drained by the Kāverī.

Society develops on the base of an economic foundation which, in its turn, is formed and determined by the physical features and natural resources of a geographical zone. The economic life in the Himalayas is to be distinguished from that in the plains. The way of life led by those who live in the desert-areas can hardly be compared favourably with that of the forest-dwellers. The people living in the sea-coast adopt the occupations having their own characteristics.

India presents a picture of varied specimens of society based upon respective economic and human geography. The degree and nature of change that might occur in them should not have followed an uniform process or a model. Contemporary historians often miss or overlook this aspect of the history of social development in India. Being mainly dependent upon the data culled from ancient texts composed mostly in the Valleys of the Gangā or the Godāvarī and from the official records belonging to the political authorities who had their rise and fall in the plains of the North or the South, historians are often found to have traced a model of a society for a particular period and taken it granted for the whole country. This lacuna in methodology may be amended to a great extent by giving due importance to the geographical factors in social history.

VIII. 11

MAHAKAVI KALIDASA—HIS AGE (C. 95-20BC)

Niraja Kanta Chaudhuri, CALCUTTA

The date of Kalidasa, the greatest Poet-Dramatist in Sanskrit, is yet uncertain. The current view follows Vincent Smith who identified Chandragupta II Vikramaditya (c. 376-413) with Kalidasa's Patron.

EQUATION OF CHANDRAGUPTA II WITH ORIGINAL VIKRAMARKA WRONG

In many respects incompatible, this theory has become thoroughly untenable after the discovery of two gold coins of

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Samudragupta with the epithet 'Sri Vikramah' on the reverse, one in the Bamnala hoard, Madhya Pradesh (1940), the second being purchased at Lucknow (1958).

Samudragupta, however, cannot be the original Vikrama, as Malava with Ujjaini was under Sakas in his time.

CORRECT AGE OF VIKRAMA AND KALIDASA FIRST CENTURY BC

Compelling documents weigh the balance heavily for Kalidasa and Vikramarka in the First Century BC. as below :

1) The Samvat era was founded by Vikramarka is 57 BC as testified by numerous epigraphs, Kalidasa's *Jyotir vid-abharana*, Jaina writers, and Muslim Historians.

2) Hariswami in *Satapatha Brahmana Bhasya* avers to be Dharmadhyaksa and Danadhyaksa of Vikramarka Ruler of Avanti (date c. 54 BC, Katre).

3) This writer established that the Sakabda era (78 AC) was promulgated not by any Saka King, but by 'Sakaditya'—Hala-Salivahana of Satavahana dynasty.

Hala's *Gathasaptasati* refers to Vikrama's munificence, and to two verses in *Meghaduta* and *Kumara*.

4) The terracotta medallion and slate relief of first century BC and AC respectively (Marshall), exhumed at Bhita U.P., depict scenes from *Sakuntala* drama.

5) Kalhana's *Rajatarangini* describes heroic and munificent deeds of Emperor Harsa Vikramaditya of Ujjaini of c. First century.

6) Asvaghosa, Buddhist monk-poet in *Buddhacharita*, and *Saundarananda*, closely parodied in the First century AC from Kalidasa's works.

7) The Buddha Gaya Inscription (948) describes the Great Temple as originally erected by Amara Deva (simha), King Vikramaditya's Minister and a Jewel of Navaratnani' (*Asiatik* Researches, 1785, Wilkins). (Date of the Temple First century AC/BC, Mitra).

8) Kalidasa, a Polymath, genius, was also a pre-eminent Astrologer, and composed the *Jyotirvidabharana* in 34 BC (3068 Kalyabda). Though Weber and Keith condemned the work as forged in the 16th century, their opinion deserves rejection as no cogent reasons were given.

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We regard the treatise, though mutilated and interpolated, as genuine, as

a) Astrologer Mahadeva quoted from it in his *Muhurtadipaka* (Oxford) (CC. pp. 212, 463).

b) Bhavaratna, a profound Jaina scholar composed a commentary *Sukhabodhika* on it in 1712, which became very popular. The Asiatic Society, Calcutta, has a MS of the Gloss purchased by Fort William Library in 1825.

c) Indian Jyotirvids still hold the book in the highest regard, vide Devakinandan Khedwal, in '*Hindu Samvat, Varsa, Masa, Aur Vara*', *Hindu Samaskriti Ank, Kalyan* (*Hindi*) *1950*. pp. *758, 759.*

d) The Navaratna sloka in it (*XXII/10*) gives Dhanwantari, Amara Simha, Shanku, Vetalabhatta, Ghatakharpara, Kalidasa, Varaha & Mihira (Father and son, Astrologers), and Vararuchi. Works by most of them are still extant. Navaratna is referred to in a MS in Ceylon, Also Subandhu (5th century). In Bengal, *Khanar Vachan* (Predictions by Khana, wife of Mihira) has wide publicity. Varaha and Mihira appear to have resided at Chandraketugarh, near Calcutta.

There is no doubt that both King Vikramarka-Sahasanka and Poet Kalidasa resided in Ujjain in the First Century BC.

VIII. 12

LAND-PERSPECTIVE OF THE 19TH CENTURY DEVELOPMENT OF COAL MINING INDUSTRY IN THE RANIGANJ-FIELD

Priyabrata Das Gupta, BURDWAN

The development of coal mining industry in West Bengal is interlinked with the land tenure system, as surface land was an essential prerequisite for mining operations. It appears from the official records that the exploitation of coal for commercial purposes dates since 1774 by British Civil servants in the Raniganj-field. Soon after, both foreign and indigenous enterpreneurs involved themselves to syphon off large amount of profits by opening coal mines. In regard to the changes brought about in the land relations by the colonial rulers in the 19th century with the development of coal mining industry, we may, broadly identify two categories, viz (i) zamindars turned into mine-owners and (ii) sub-tenants/perpetual lease-holders

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becoming mine owners. In the second category may be included both foreign and indigenous enterpreneurs. Making grant of such leases was no doubt beneficial to the zamindars who could derive from the leased out lands *salami*—royalty and rent without the hazards of industrial undertaking. So initially the local zamindars felt little urge to undertake coal mining enterprise but unlike the Dhanbad field, many indigenous zamindars along with "new men" emerged as coal mine owners in the Raniganj field from the later part of the 19th century to the beginning of the 20th century.

While making a study of the development of the coal mining industry in West Bengal we have to keep in our view two significant land Regulations, viz (i) that of the year 1819 legalising the lease of land and (ii) that of 1857 legalising the land proprietorship of the Europeans. While the first Regulation equalised the status of both foreign and indigenous enterpreneurs as lease-holders, the second Regulation brought the zamindars of Bengal in keen competition with European land proprietors. In spite of the adverse colonial land policy and penetration of British capital in coal mining industry, it is significant that the Raniganj coal field witnessed the largest investment of capital by Bengali enterpreneurs in the latter-part of the 19th and the beginning of the 20th century.

VIII. 13

CHILARAI, THE GREAT GENERAL OF THE KOCHES

Kanak Ch. Deka, GUWAHATI

In the medieval period the Eastern and the Western Assam were ruled by the Ahoms and the Koches respectively. In the later half of the sixteenth century the Koches politically became very powerful in the whole of North-East India. Maharaj Naranarayan and his brother, Chilarai the Great-shook the balance of power in Eastern India and conquered the whole of Assam. Chilarai, who was nick-named as Sukladhwaj Dewan, was the Commander-in-Chief of the Kocha Army.

Sukladhwaj, under the leadership of Bhaktamal and Tepoo sailed through the mighty Brahmaputra to conquer the Ahom King-dom with the same valour and strength of Wellington (1769-1852), the great British General who had led his world famous army to the battle of Waterloo to defeat Napoleon the Great.

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Besides this invincible fleet, Chilarai led another five lakhs and thirty-two thousand foot-soulders including several thousand elephant-soulders and cavalry under the headship of Bhimbal and Bahubal by the North-Bank of the Brahmaputra. It is estimated that 'Napoleon's total strength of army was four lakhs, while Chilarai's total strength of Army was six lakhs.

After having conquered the Ahom kingdom Chilaria invaded and defeated the kings of Cachar, Manipur, Chirath (Srihatta), Khairam (Khasi kingdom), Dimarua etc. Thus, within three year's time (1562-1564), Chilarai, like a falcon bird (chila) conquered and subjugated the whole of eastern India.

After this great victory MaharajNaranarayan became the most powerful emperor of the North-Eastern India and enthroned himself in the glorious Ahom throne at the Gargaon palace. In this famous conquest, Chilarai was credited to have received several hundred elephants, sixteen thousand gold coins, about five lakh silver coins as presents and indemnity.

King Naranarayan and Chilarai were great devotees of the Mother Goddess Kamakhya. After their great victory, in 1565 they rebuilt the whole structure of the Kamakhya temple and spent all the amount they had received as the booty from the subdued nations and the tribes.

Maharaj Naranarayan and Chilarai patronised the erudite Vaishnava saints and scholars including Shri Sankardev and Mahadev. With their help he caused to flourish the Vaishnava literature and culture to a degree in the whole of North-East India. During his time Cooch-Bihar-Madhupur became the cathedral of the Vaishnavite culture of Assam. It is a fact that the contributions of Naranarayan and Chilarai to the field of art and culture was much more important and parmanent than thier imperial expansion.

VIII. 14

PILGRIM'S DVARAKA : A STUDY OF THE GROWTH AND FORM OF A SACRED COMPLEX

Arthur Duff, AHMEDABAD

By simply mantioning the name Dvaraka brings to mind for most people vivid images from tales, whispered and sung by voices long since forgotten, of Soṇaṇi Ḍvaraka, the place where Sri Ḳrsṇa

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settled and established his kingdom after fleeing with his people from the wrath of Jarasandha at Mathura. It was a city of extra-ordinary beauty and prosperity, filled with joy, the memory of which is still as strong today.

For most scholars Dvaraka brings to mind Puranic texts and the continuing debate as to where actually was Krsna's Dvaraka. According to the various interpretations and texts, there are at least four possible locations under consideration.

Archeologists have also taken a keen interest in the place and important findings are being revealed through their excavations on land and under water.

Inspite of all these debates and excavations, there are no definitive historical facts or answers to be found that would prove the existence of Sri Krsna's Dvaraka, its essence is, therefore, rooted in faith and it is manifast in the timeless myths and memories of the place. However, there is no doubt about the existence of pilgrim's Dvaraka in Okhamandal.

This paper is principally concerned with describing pilgrim's Dvaraka and analysing the growth and form of the sacred place with reference to the constant elements of landscape and structures found in all temple towns.

While drawing a distinction between Sri Krsna's and pilgrim's Dvaraka may seem arbitrary and invalid, it becomes a way of seeing more clearly the place as it functions today in the context of religious, social, economic and historic processes recognising at the same time that both Dvarakas cannot exist independently of each other.

The earliest documented reference to Dvaraka appears in the Maha Bharata where it is listed as a Tirth, subsequently through the association with Sri Krsna as well as being one of the Char Dham and Sapta Puras along with the presence of the Shankaracharya, it has always been a principal place of pilgrimage. Today, it continues to be a major importance even though there are evident signs of decay and change.

In the past, such places were sustained by strong social and economic networks which led to an interdependence of the inhabitants with each other and with the institutions. Those networks draw their support from and helped sustain the Spirit of the place.

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There are now many forces acting upon the place which have begun processes of change at a rapid rate. The significance of the present developments is that these forces are coming from without promoted by commercial interest and government agencies. While change is the inevitable outcome of any growth process for it to be constructive, it should correspond with the real need for change coming from within rather than without in order to maintain in balance the continuum of the place.

It is hoped that this paper will establish a framework with which to consider the future of Dvaraka and other sacred towns in similar states of transition.

VIII. 15

MAHARANI COPPER PLATE INSCRIPTION OF PRATĀPANĀRĀYAṆA

B. B. Hazarika

The Inscription has been found in the district of Lakhimpur. One Shri Narayan Chandra Mahanta found the inscription about 5 feet underground. The Inscription has been collected to the Department of Historical and Antiquarian Studies from Shri Mahanta. The very fact that inscription had been found underground within a well-decorated container, proves that it had been kept concealed under the ground for the purpose of security and preservation.

The language of the inscription is Sanskrit and in verse. The scripts are old Assamese. It records a land grant to a Brahmin, named Madhavadeva. The grant was made by a king, named Pratapanarayana. Importance of the inscription lies in the question of identifying the donor. The inscription has given the name of donor Pratapanarayan, along with the name of his queen, Shri Lakshmi and that of his daughter, Sri Banika only. In the inscription nothing is mentioned about the geneaology of donor's ancestors nor about his capital.

But the presence of the seal of shieled i.e. *Dhal* may tempt one to say that donor of the land grant was a still-unknown Chutia king Pratapanarayana by name on the groud that Chutias were once in possession of the area mentioned in the inscription and the use of the epithet Narayana which was more or less common to all Chutia

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kings, found in history and above all the practice of use of sheild as their symbol, following their first king Birpal who became able to establish his kingdom on the strength of Kuvera-gifted Golden Cat, shield and sword.

But this is not acceptable at the present state. This requires more research on the Chutias.

Did the Ahom King *Susengpha* Pratap Singha *alias* Pratap Narayana have a queen, Sri Lakshmi by name and a daughter, Sri Banika by name who were said to be well versed in Astrology and other arts ? This is yet to be ascertained and established.

VIII. 16

प्राचीन इतिहास की अभूतपूर्व क्रांतिकारी निर्णायक खोज

कुँवरलाल जैन, दिल्ली

"तथा युगानां परिवर्तनानि चिरप्रवृत्तानि युगस्वभावात्"

(ऐतिहासिक परिवर्तयुग) (वायु० 58/116)

प्राचीन पुराण पाठों में निभ्रन्ति ऐतिहासिक काल गणना मिलती थी, उसको "परिवर्तयुग" कहा जाता था। स्वायम्भुव मनु से महाभारतकाल (पाराशर्य व्यास) तक ऐसे 71 परिवर्तयुग व्यतीत हुये थे और वैवस्वत मनु से व्यास तक 28 परिवर्तयुग व्यतीत हुये थे—इस प्रकार के दोनों अंक पुराणों में अब भी उपलब्ध हैं—

तच्चैकसप्ततिगुणं परिवर्तं तु साधिकम्।
मनोरेतमधीकारं प्रोवाच भगवान् प्रभुः ॥ (ब्रह्माण्ड, 1/2/3/5/173)

वैवास्वत मनु से व्यास पर्यन्त 28 परिवर्तयुग व्यतीत हुये—

"अष्टाविंशद्युगाख्यास्तु गता वैवस्वतेऽन्तरे।" (वायु० 37/453)

यह "परिवर्तयुग" 360 वर्षों-मानुषवर्षों का होता था—

त्रीणि वर्षशतान्येव षष्टि वर्षाणि यानि तु।
दिव्यः संवत्सरो ह्येष मानुषेण प्रकीर्तितः ॥ (ब्रह्माण्ड, 1/2/16)

इसी परिवर्तयुग का अन्य नाम दिव्य संवत्सर था। "बृहस्पतियुग" या "सप्तर्षियुग" को "षष्टिवत्सर और सप्तर्षिवत्सर" कहा जाता था। इस प्रकार के छः "वत्सर" या संवत्सरों का पुराणों में उल्लेख है। यहां पर "वत्सर" या "संवत्सर" "युग" (Age) या संवत् (Era) का वाचक था, जिस प्रकार

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2700 वर्ष के "सप्तर्षिसंवत्सर" से यह तथ्य स्पष्ट होता है। इन छः प्रकार के वत्सरों (युगों) में "परिवर्तयुग" प्रमुख था, और इसी में प्रायः ऐतिहासिक घटनाओं का उल्लेख होता था— यथा—

"षडविंशे परिवर्ते तु यदा व्यासः पराशरः।"

"चतुर्विंशे परिवर्त ऋक्षोव्यासो भविष्यति॥" (वायु० प्र० 23)

"चतुर्थ्यां तु युगाख्यायामापन्नेषु सुरेष्वथ।

संस्कृतः स समुद्रान्ते हिरण्यकशिपोर्वधे।" (ब्रह्माण्ड 2/3/73/73)

परन्तु, उत्तरकाल में "परिवर्तयुग या दिव्य संवत्सर" को भ्रान्तिवश "चतुर्युग" मानकर पुराणों में ही महती भ्रान्तियाँ उत्पन्न हुई। उत्तरकाल में परिवर्तयुग के 360 मानुष वर्षों को 4320000 वर्ष बना दिया गया, जिससे समस्त ऐतिहासिकता नष्ट हो गई। परंतु इस लेख में मैंने "ऐतिहासिक परिवर्तयुग" का पुनरुद्धार किया है, जिससे स्वायंभुव मनु से महाभारतकाल तक की यथार्थ—ऐतिहासिक तिथियाँ—या युगावधि की निश्चित की जा सकती है। आधुनिक अनुसंधाता पार्जीटर भगवद्दत्त मनकड डा० त्रिवेद आदि की भ्रांतियों का इस शोध लेख में निराकरण किया गया है और अब तक अज्ञात, प्राचीन इतिहास की एक अभूतपूर्व, अद्भुत एवं नवीन क्रांतिकारी निर्णायक खोज की गई है। आशा है इतिहासकार इस खोज के यथार्थ महत्व को समझेंगे।

VIII. 17

भवभूति के रूपकों में परदा-प्रथा

मोहिनी झा, मुजफ्फरपुर

भवभूति के रूपकों में विभिन्न स्थलों पर परदा-प्रथा के उल्लेख मिलते हैं। सर्वप्रथम 'महावीर चरित' में राम द्वारा सीता को अवगुण्ठन डालने का आदेश दिया जाता है। 'मालतीमाधव' में भी स्त्रियों की भूमिका पुरुष-पात्रों द्वारा किये जाने का संकेत है। इससे यह स्पष्ट हो जाता है कि स्त्रियों सामाजिक प्रदर्शनों में खुलकर भाग नहीं लेती थीं। 'ऐतरेय ब्राह्मण' में ऐसी चर्चा है कि एक वधू अपने श्वशुर से लज्जा करती है और अपने को छिपाकर चली जाती है। 'वाल्मीकि रामायण' और महाभारत में भी परदा-प्रथा का उल्लेख प्राप्त होता है। भास के 'प्रतिमा' नाटक और 'स्वप्नवासवदत्तम्'

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नाटक में भी परदा-प्रथा का उल्लेख प्राप्त होता है। 'अभिज्ञान शकुन्तल' में कालिदास ने शकुन्तला को अवगुण्ठनवती दिखलाया है। वाण ने 'हर्षचरित' में राज्यश्री को अवगुण्ठनवती वधू के रूप में चित्रित किया है। हर्ष ने 'नागानन्द' में विवाहिताओं द्वारा परदा करने का संकेत दिया है। माध के शिशुपाल वध में परदा प्रथा का संकेत मिलता है।

अल्टेकर महोदय का मत है कि 300 ई० के बाद लोगों ने यह सोचना प्रारम्भ किया कि स्त्रियों जबभी घर से बाहर निकलें तो परदा डालकर निकलें। तात्पर्य यह कि मुस्लिम शासकों के आने के बाद परदा प्रथा का प्रचलन हुआ। अल्टेकर महोदय के विचारों से मै किसी भी हद तक सहमत नहीं हूं क्योंकि उपर्युक्त जितने भी विवेच्य ग्रन्थ हैं, उनका प्रणयन मुसलमानों के आक्रमण से पूर्व हुआ था। अतः भारतवर्ष में मुसलमानों के आक्रमण से पूर्व भी परदा-प्रथा का प्रचलन था।

VIII. 18

TĪRTHAS IN SANSKRIT LITERATURE

Aniruddha Joshi, CHANDIGARH

The Tīrthas find very important place in Sanskrit Literature. This word has been used in a very broad connotation, it is used for sacred rivers, places, temples, mountains, cities and forests. Even scholarly persons are sometimes called as Tīrthas. The word is used in different connotations in Ṛgveda. It is also extensively used in Taittirīya Saṃhitā and several Brāhmaṇa texts. It is more commonly used in Purāṇas and Mahābhārata. It is very difficult to determine the number of Tīrthas. In Matsyapurāṇa the number is 300 million while in Brahmapurāṇa it is as big as 600 million. Almost every Ancient town in India has some or the other Tīrtha. People visit these Tīrthās with a faith and believe that such visits shall destroy there sins.

VIII. 19

GARGAON AN OLD CAPITAL OF ASSAM

Ramesh Ch. Kalita, GUWAHATI

Gargaon was an old capital of Assam. The city was established by the Ahom king Sukengmung in the year 1539 A.D. It is found in an account of Assam Buranjee edited by Dr. S. K. Bhuyan that

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this capital was constructed by the king erecting high and wide embankments around the city as advised by his beautiful and educated queen Chausing. It is known from different records that it was a most beautiful city with the wooden palace of art and decoration. But now it has been destroyed.

As we know from different accounts, it had only three gates to enter into the city. The gates were styled as Paniduar, Na-duar and Bar-duar. Near the embankment of the city boudary, there was a bamboo plantation around the city to serve as wall in addition to the enbankments. There was also a mast by the side of the embankment which was deeper than a man's height and was always full of water.

The palace of the king was known as Kareng-ghar. It was situated at a distance of three "Kros" from each of the gates. The capital campus was called as Raj-nagar or Rajartol. Arouud the Rajnagar there was another high and wide embankment. There were other three gates known as Ligiri -duar, Gohain -duar and Darika duar at the embankment surrounded by the Raj-nagar. No unwanted person was allowed to enter into the Rajnagar. Six to seven thousand soldiers known as "Chaudung" were engaged to watch the place of the king. There were sufficient number of beautiful buildings attached to the palace built with decoration and figure carving. It has been recorded by Shihabuddin a Moghal writer who accompanied Mirjumla in his invasion that this mansion was completed by twelve thousand men working for one year. The audience hall of the king was one hundred and twenty cubit long and thirty cubits wide. It stood on sixty six pillars each of them about four cubit round. The palace was partitioned into wooden lattices of various designs with mirrors of brass.

The throne of the king was placed between four pillars decorated by golden rings. There were nine canopies above the throne which were ornamented with gold, silver and other valuable metals. The throne was placed on a platform having seven layers of bright stone.

The other buildings attached to the palace were known as Bar-ghar, Barbatghar, Dolakakharia chara, pali-ghar, chaudang chara, Fakamar-kotha, Changmai-sal, Dolaghar Baha-ghar, Napitar chali and other different toops etc. But now nothing is seen at Gargaon to speak about such as skill of the past architect of Assam except a ruin of brick building with the sign of the high embankments of the past city.

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VIII. 20

AL-BIRUNI : THE FOUNDER OF INDOLOGY

M. S. Khan, CALCUTTA

The paper opens with a statement that it is generally believed that with the establishment of the Asiatic Society in Calcutta, in 1794, the foundation of Indology was laid and since the founder of the said Society was Sir William Jones, he is considered to be the first Indologist of the world. But these are not correct statement because al-Bīrūnī (d. 442/1050) studied the civilization, culture and religion of India from original sources many centuries before Sir William Jones and his followers.

A brief account of the life al-Bīrūnī is given and it is stated that he visited this country first during Sultan Maḥmūd of Ghaznah's invasion of India. According to modern research, he visited North and North-Western India such as, Punjab, Multan, Lahore, Kashmir and Sind between A. D. 1017 and A. D. 1030 for a period of eleven to thirteen years. During this period, he had ample opportunities to see personally the social life of the Indian people and study their religion, philosphy and culture.

This is followed by a statement that 183 title of books and treatises written by al-Bīrūnī have reached us but most of them have been lost. Of them 24 of his major books have survived. Of these 21 books and treatises deal with Indian subjects. After this, one of his most outstanding books on India the *Kitāb al-Hind* is taken up and its value and importance is discussed thoroughly. It is stated that according to the opinion of modern scholars no other book like this has been written in any other language not even in Sanskrit in India which discusses Indian social life, culture and civilization including fundamental sciences in such deails with facts and figures. Two important characteristics of this book are that the whole book is based on original sources and a discussion of Indian subjects is presented along with a comparison with those of the Greeks and the Arabs.

In conclusion, it has been stated that several Greek and Chinese travellers and scholars had visited India like al-Bīrūnī and they have left some accounts of Indian life and society. When compared to the writings of al-Biruni, they pale into insignificance. Even before al-Biruni, there were some Arab and Persian travellers, seamen and merchants also who had visited India and left accounts of the

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Indian social life, religion and culture but they are trivial and short, based mostly or hearsay. None of them had any knowledge of Sanskrit nor any one could obtain information from the original sources. Then the contributions of the western Orientalists to Indian subjects have been mentioned and compared with the writings of al-Bīrūnī and it is affirmed that al-Bīrūnī had already done research on the subjects several centuries ago on which they had carried on research in the 19th century. Therefore, it has been proved beyond any reasonable doubt that al-Bīrūnī was not only the real founder of Indology but also the first Indologist of the world. But his research work was not carried further and followed by any other Arab scholar.

VIII. 21

OBSERVANCE OF THE CUSTOMARY RULES AND PROCEDURES IN THE DIPLOMATIC EXCHANGES BETWEEN THE AHOM KINGS AND THE SUBORDINATE RULERS

I. S. Mumtaza Khatun

The Ahom kings ruled in the Brahmaputra valley for six centuries from the beginning of the second quarter of the thirteenth century to the end of the first quarter of the nineteenth century. In the course of their long rule they subjugated the rulers of several neighbouring principalities like the Kachari and the Jayantiya. The rulers of these principalities had been allowed to exist as subordinates on certain conditions. Diplomatic relations had been maintained with them through diplomatic agents. In such diplomatic intercourses between the Ahom kings and their subordinates, certain rules and procedures were followed. Some such rules and procedures were the diplomatic correspondances on both sides should be conducted by the authorised agents only, the letters written by the subordinate rulers to the Ahom kings had been accompanied by some supplementary letters written to the three ministers and the frontier governors, the suitable coustomary presents were sent along with each letter written by both sides, subordinate rulers had to use a particular seal called "phukan" seal on their letters signifying subordination. Any deviation of these rules and procedures on the part of the subordinate rulers had resulted either in the temporary suspension or in the breaking of the relations between them.

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VIII. 22

प्राचीन भारत में गणतन्त्र का स्वरूप

प्रभा किरण, मुजफ्फरपुर

वैदिक काल में शासन प्रणाली राजतन्त्रात्मक थी, जिसमें राजा की इच्छा सर्वोपरि होती थी। कालान्तर में गणराज्य द्वारा संचालन होने लगा। समूह को ही गण कहा जाता था, इसलिए समूह द्वारा संचालित राज्य को गणराज्य कहा जाने लगा। गणराज्य को प्रजातान्त्रिक राज्य भी कहा जाता था, क्योंकि इसमें प्रजा के ही एक समूह या संसद द्वारा राज्य संचालन होता था।

संघ की एकता पर ऋग्वैदिक कालीन समाज में भी पूर्ण बल दिया गया है। यह बात ऋग्वेद के उन मन्त्रों द्वारा स्पष्ट होती है, जिसमें कहा गया है कि तुम आपस में मिल जाओ, एक साथ मिलकर स्तोत्र का पाठ करो। जैसे प्राचीन देवता एकमत होकर अपना हविर्भाग स्वीकार करते थे, वैसे ही तुम एकमत होकर धन आदि ग्रहण करो। ऋग्वेद के इस संदेश का जोरदार समर्थन उत्तर वैदिक कालीन ग्रन्थों द्वारा किया गया है। इसका प्रमाण अथर्ववेद में वह मन्त्र है, जिसमें वेद के ऋषि ने कहा है कि श्रेष्ठत्व को अधिकृत करो और एकसाथ मिलकर रहो।

जातक में गण शब्द का प्रयोग लोगों की संख्या अथवा समिति की दर्शाने के लिए किया गया है और पाणिनि ने इसका प्रयोग संघ के अर्थ में किया है। महाभारत में गण शब्द का प्रयोग वैसे शासन से है, जिसमें शासित राज्य की जनता भी शासन में भाग लेती थी। महाभारत कालीन गण-राज्य अपनी परराष्ट्रनीति, धनपूर्ण राजकोष, युद्ध निपुणता, सुव्यवस्था तथा सुन्दर राज-नियमों के लिए विख्यात है।

महाभारत के अनुसार प्रत्येक गणराज्य में एक वर्ग, जाति या वंश के लोग रहते थे। जिसके समूह के द्वारा शासन कार्य किया जाता था, जैसे निषाद नगर में निषाद वंशीयों द्वारा एवं किरात नगर में किरातों द्वारा शासन संचालित होता था, परन्तु वर्ग, जाति या वंश के आधार पर स्थापित गणराज्य बहुत छोटा होता था। कभी कभी बड़े राज्यों द्वारा हड़पे जाने का भय उनमें बना रहता था। अतः छोटे-छोटे राज्य आपस में मिलकर

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संघ राज्य की स्थापना किया करते थे, जो वस्तुतः गणराज्य की ही पृष्ठभूमि के सदृश था। उदाहरणार्थ त्रिगर्त एवं म्लेच्छ संघ की स्थापना कई गण-राज्यों के योग से हुई है।

संघ की जड़ को समाप्त कर देने वाले आन्तरिक भय को त्याग कर नागरिकों को अपने पारस्परिक एकता द्वारा संघ की रक्षा करनी चाहिए। परन्तु ऐतिहासिक अध्ययन से यह स्पष्ट है कि संघ अधिक दिनों तक टिक नहीं सके। इसका लगातार प्रधान कारण संघों की शासन व्यवस्था की त्रुटियां थी।

VIII. 23

विराटपुर एक उपेक्षित ग्राम का ऐतिहासिक महत्त्व

जीवन कुमार

विराटपुर नाम का एक गाँव है जो मधुवनी से 20 किलोमीटर उत्तर में अवस्थित है। प्राकृतिक दृष्टिकोण से सुसम्पन्न होते हुए भी पूर्णतः अविकसित है। यह गाँव पुरातत्त्व की अनेक सामग्रियाँ अपने आँचल में समेटे हुई है। इतिहासकारों किंवदन्तियों एवं भग्नावशेषों प्रमाणिक तौर पर कहा जा सकता है कि यह महाभारत के राजा विराट का गढ़ है। जहाँ पाण्डव अपना गुप्त-काल के समय छद्म वेश में व्यतीत किये थे।

इस गाँव में एक खण्डहर है जो गढ़ के नाम से प्रसिद्ध है। यह दो एकड़ से अधिक क्षेत्र में फैला हुआ है। यहाँ एक लिंगनुमा मूर्ति है। दूसरे जगह एक विशाल शिवलिङ्ग, पावर्ती की भव्य मूर्ति जिस में अत्यधिक मनोरम मुखमण्डल है एवं गणेश जी आदि की प्रस्तर मूर्तियाँ विद्यमान है। सम्भावित रुप से कहा जा सकता है कि ये महाभारत से पूर्व की है। इसके अतिरिक्त एक मन्दिर का भग्नावशेष आदि है। किन्तु इन सबका उचित रावरखाव नही हो रहा है। आज तक इसपर किसी प्रकार का शोध नहीं हुआ है। अतः यह स्थान अन्वेषणीय है।

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VIII. 24

मध्यकालीन राजस्थानी जैन रचनाओं में सामाजिक इतिहास संदर्भ

मनमोहन स्वरूप माथुर, जोधपुर

(वि० सं० १६००-१९००)

साहित्य में वि० सं० १४०० से वि० सं० १९०० तक का समय मध्य काल नाम से रूढ़ हो गया है। इस युग में साहित्य से सम्बन्धित अनेक आन्दोलन हुए। उनसे सम्बन्धित एवम् राजनीतिक परिस्थितियों से प्रभावित अनेक साहित्यिक धाराओं का विकास हुआ। राजस्थान तद्युगीन इतिहास की प्रमुख सांस्कृतिक स्थल रहा है। यहां वैष्णव, सूफी, जैन धर्मों (सम्प्रदायों) का विकास हुआ। राजा-महाराजाओं की सहिष्णुता के कारण उन्हें राजनीतिक प्रश्रय भी मिला। परिणाम स्वरूप इन संप्रदायों से सम्बन्धित अनेक कवि तत्सम्बन्धी साहित्य सृजन में संलग्न हुए। जैन धर्म की व्यापकता के कारण यह राजस्थान में अधिक पल्लवित हुआ।

राजस्थान की साहित्य परम्परा में जैन यतियों, मुनियों का आरम्भ से ही योगदान रहा है। वि० सं० १६०० से १९०० के बीच शताधिक ऐसी जैन रचनाएं लिखी गई, जिनका न केवल राजस्थानी साहित्य में महत्व है अपितु हिन्दी साहित्य में भी उनका यथावत महत्व है। इनके रचयिताओं के रूपमें हेमरत्न, कुशललाभ समय सुन्दर, जटमल, लब्धोदय, मोहन विजय, विनयलाभ, दामोदर लाभवर्धन, विनयप्रभ, मतिकुशलं, रामविजय, कल्याण-कलस, रामचंद, रिष साधु, वीर विजय, उतम विजय, हुलासचन्द आदि के नाम उल्लेखनीय है।

इन कवियों की रचनाओं का मूल उद्देश्य यों तो श्रृंगार-चित्रणों के साथ जैन धर्म के अनुकूल वैराग्य भावना का प्रचार करना रहा है, पर उनमें अनेक स्थलों पर प्रसंगवश तत्कालीन समाज का भी सुन्दर चित्रण हो गया है, ये वर्णन ही तद्युगीन समाज को जानने के संदर्भ स्रोत है।

वि० सं १६००-१९०० के मध्य रचित राजस्थानी जैन रचनाओं से स्पष्ट होता है कि इस काल मे वर्ण व्यवस्था और जाति-व्यवस्था का प्रचलन था। ब्राह्मण का समाज मे विशिष्ट स्थान धा। अंध विश्वास, मंत्रादि, पूर्वजन्म, कर्मफल पर श्रद्धा, भाग्य को सर्वोच्च मानना उस युग के जन मानस की

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अनिवार्यता थी। इस युग का समाज संस्कारों का आयोजन निष्ठा और रूचि के साथ करता था, विवाह इस समाज की महत्वपूर्ण संस्था थी, वर वधु के गृह प्रवेश के अवसर पर नगर और गृह सजाये जाते थे। अन्तर्जातीय विवाह भी प्रचलित थे।

समाज में नारी की स्थिति अच्छी नहीं थी। नारी पुरुष की सम्पत्ति थी, नारी शिक्षा का प्रचलन था। नाना रूप में विवाह विच्छेद की भी व्यवस्था थी। किन्तु विधवा विवाह का प्रचलन नहीं था। क्षत्रिय समाज में जोहर की प्रथा थी। वेश्यावृत्ति का भी प्रचलन था।

VIII. 25

संस्कृत वाङ्मय में मंगरौनी का योगदान

यशोदानन्द मिश्र

संस्कृत साहित्य के विकास में गुरु-शिष्य परम्परा के अन्तर्गत पाठशाला रहित शिक्षा का जो प्रसार युगों तक होता रहा उसमें ग्रामीण विज्ञजनों द्वारा इसे मिथिला में पल्लवित किए जाने का वर्णन इस निबंध में प्रस्तुत करने की चेष्टा की गई है। राजनीतिक दृष्टि से मिथिला का अतीत में बहुत अधिक महत्व नहीं रहा। साथ ही किसी बड़े साम्राज्य का प्रश्रय भी यहां के विद्वानों को कभी प्राप्त नहीं हुआ। मिथिला के एक गांव मंगरौनी के विभिन्न मनीषियों का ही वर्णन किया गया है जो निरंतर शताब्दियों तक संस्कृत साहित्य की सेवा करते रहे। यहीं गोकुलनाथ उपाध्याय सरीखे भारत प्रसिद्ध लेखक एवम् चिन्तक हुए जिनकी सैकड़ों रचनाओं में मात्र 30-35 ही अब उपलब्ध हैं। संस्कृत साहित्य के प्रति इस गांव का जो अपना इतिहास है वह कहीं और देखने को नहीं मिलता। पचासों महामहोपाध्याय जिस गांव ने अतीत में दिए है। सैकड़ों कवि पण्डित जहां अतीत में हो चुके हैं वहीं अब भी संस्कृत सेवा इस गांव में अक्षुण्ण बना हुआ है। गोकुल-नाथ उपाध्याय के पूर्वजों द्वारा जो संस्कृत साहित्य का भंडार भरा जाना शुरू हुआ एवम् संस्कृत शिक्षा के दीधित को जो प्रस्फुटित किया गया उसे अब तक इस गांव के विभिन्न विद्वान विद्योतित कर रहे हैं।

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VIII. 26

OCCUPATIONAL DIVERSITY OF POST-MAURYAN INDIAN SOCIETY

Munmun Mukherjee, CALCUTTA

In this paper on attempt has been made to enlighten different types of occupation of Post-Mauryan Indian Society and their social position as reflected on the lines of inscriptions.

The scribed inscriptions which are found engraved on rocks, pillars, stone-tablets, metal-plates etc. help us to trace out the reliable sources of social history. In careful consideration of social history the effort of human existence is an important matter. For this urge of existence ancient people comprehended different types of occupation which were suitable for their livelihood.

As land was abundant, it remained the chief and apparent means of livelihood for the people. But it was not so, that they were exclusively dependent on cultivation. People pursued a variety of cottage industries which were sometimes the economic basis of country organisms.

The inscriptions mention a lot of occupation accepted by ancient people which were sometimes hereditary by nature.

India has always been famous for its mineral wealth. Inscriptions mention a large variety of metals such as gold, silver, copper, brass and various kinds of precious metals, side by side the occupations of 'Metal workers' (Suvarṇakāra, lohakāra). As weaving was the most important industry of the country, so 'Weavers' (Tantravāya) took a major role in the society. The 'Workers in stone' (Pastharika) were probably employed to lay foundation of buildings, tanks and also high skilled works of carved pillars, bas-reliefs etc. Mention is also found of 'Royal scribe' (Rāj lipikāra) in several inscriptions. In the glorious age of inscriptions, the professional writers (Lekhaka) got also the same importance.

In this connection people following hereditary occupations such as 'Artisan' (Āvesanika) 'Actor' (Śailāvak), 'Jeweller' (Manikāra), 'Perfumer' (Gaṁdhika) may be mentioned. It seems that trade and crafts were very largely hereditary. Some aboriginal tribes who were practically all hereditary craftsmen were engaged in different industries.

Some other ancient people of different occupations were 'Leather-Worker' (Carmakāra), 'Shopkeeper and cloth dealer' (Āpaṇa-

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paṭṭakāra), 'Rope-Juggler or dancer' (Rajju-pratihāra), 'Gambler' (Dyūta-Kāra), 'Barbers' (Nāpita), 'Master-mariner' (Mahānāvika), 'Charioteer' (Yugyacharya), 'Potter' (Kularika), 'the cook' (Pācaka), Teachers (Ācārya) also were professional.

The various crafts and manufacturing works which we have hitherto mentioned have shown that people used to live by cultivation, by merchandise and by performing arts also. It seems that these occupations developed under favourable circumstances of environmental situation and the patronisation of social beings. Further investigation about the matter of economic comfort and discomfort of these occupations and also their made of exchange is yet to be done.

VIII. 27

SOME PROBLEMS OF BELĀVA COPPER-PLATE

Aditi Mukhopadhyay, BURDWAN

In Belāva copper-plate of Bhojavarman 'Laṅkādhipa' is mentioned in the 14th verse. Some problems of identification of this 'Laṅkādhipa' is disussed in this paper. The problems of Trailokyasundari Mālavyadevī and Sāmalavarman and also the situation of Siṁhapura have also been discussed in this context.

VIII. 28

"भवभूतिकाल में ब्राह्मणोंकी स्थिति"

श्रीमती नूतनबाला, मुजफ्फरपुर

कवि अथवा नाटककार की रचनाओं पर सम-सामयिक समाज का प्रभाव पड़ना नितान्त स्वाभाविक है। भवभूति के रूपक भी इसके अपवाद नहीं हैं। उनके रूपकों के पर्यालोचन से यह स्पष्ट होता है कि उस समय समाज चार वर्णों में विभागित था। ये वर्ण हैं—ब्राह्मण, क्षत्रिय, वैश्य तथा शूद्र। समाज में वर्णाश्रम व्यवस्था के प्रति पूर्ण आग्रह था एवं प्रत्येक वर्ण के लोग अपने-अपने वर्ण या जाति के अनुरूप ही निर्धारित कार्य किया करते थे। इन चारोंवर्णों में ब्राह्मण सर्वप्रभुत्व थे। प्रस्तुत निबन्ध में इस चातुवर्ण्य के प्रमुख अंग-रूप में ब्राह्मणों की स्थिति पर विचार किया गया है। भवभूतिकाल में ब्राह्मण वर्ण क्या स्वरूप या तथा क्या कार्य थे—इसका सम्यक् विश्लेषण यहाँ

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प्रस्तुत किया गया है। यथा तत्कालीन समाज में ब्राह्मण मुख्यतः धर्मनिष्ठ, धर्म के मूर्तरूप, चतुर्थ यज्ञाग्नि के समान, पंचम वेद के समान तथा भ्रमणशील तीर्थ की तरह भी हुआ करते थे। उनके संसर्ग से अज्ञानरूप अन्धकार दूर होता था, शाश्वतशान्ति मिलती थी। भवभूति ने उनके लिए 'भगवन्तो भूमिदेवाः' यह विशेषण प्रयुक्त किया है। तत्कालीन समाज में कुछ ब्राह्मण जिसतरह शास्त्राभ्यास में निपुण होते थे, उसीतरह शास्त्राभ्यास में भी वे पारग होते थे। किन्तु आयुधजीवी ब्राह्मणों को अच्छा नहीं समझा जाता था। भवभूति के वर्णनों से ब्राह्मणों का दो वर्गों में विभाजन किया जा सकता है—

१. श्रौत्रिय तथा अश्रोत्रिय

२. पंक्तिपावन और पंक्तिदूषक।

इस प्रकार ब्राह्मणों की स्थिति मे सम्बन्धित विविध विन्दूओं पर यथामति विशद विश्लेषण प्रकृत निबन्ध में किया गया है।

VIII. 29

A NEW PHASE OF RELIGIOUS POLICY OF AURANGZEB

Mrs. Nandini Pandya, VIDYA KUNJ, NAVSARI

It is generally believed that the people of India were indifferent towards the past history and even to the current affairs affecting the country wide politics. When the Britishers came to power their studies revealed the history of India. Most of their study was free from bious, but when the rulers were the inventers naturally their political interest coloured their version. Many a times it seems that the facts are used more to disintegrate the people of India than to reveal their true history. One of the most glaring example is found in their concious efforts in keeping the Hindus and the Muslims constantly quarreling. The religious policy of the Muslim rulers provided enough material to them. There is much truth in the historical facts of such policy, but sometimes the other side seems to be neglected. This paper intends to draw attention towards a small document which exemplify this theory.

Aurangzeb's religious policy is considered to be anti-Hindu at the highest degree among the Mughal rulers. But a document is available to show that Aurangzeb had given in gift some twenty acres of cultivable land to a Hindu temple of Ganesh Sisodara a

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small village near the town Navsari of Bulsar district in Gujarat state. There is a legend about the reason why Aurangzeb gifted this land to a Hindu temple. The zerox copy of the document and its translation is available and attached with the paper. The original document is said to be lost.

Considering all the data available the following points can be suggested as hypothesis for this unusual incident :

1. Aurangzeb appreciated works of social welfare.
2. Political situation might have enforced him.
3. Superstitious belief must have overpowered him.
4. His known religious policy needs a reconsideration.

VIII. 30

UTTARAKHAND : THE LAND OF AGRICULTURAL INTERACTION A HISTORICAL PERSPECTIVE

Ram Chandra Pant, LUCKNOW

Uttarakhand, comprising of areas between Satlej-Tons and Karnali, occupies important strategic location from ethnological and geophysical standpoints. Old Sanskrit scriptures as also travellers like Huen Tsang have recognised its importance.

Uttarakhand has been the point of interaction between migrants from north, northwest, south and west. Various cultural and ethnic streams have brought with them their distinct qualities and developed a socio-economic pattern specific to the area.

Like waves of human emigrants, crop patterns have also conversed developing a scientific and balanced agriculture with supporting need-based animal husbandary.

VIII. 31

IMPORTANCE OF THE ESPIONAGE SYSTEM In KAUṬILYA

Mrs. Meenal Paranjpe

Espionage systems are important and essential part of governmental machinery in all the countries. It's function are many and have for reaching effects in decision making process of government.

An attempt has been made in this paper to find roots of modern mass espionage systems in Arthasastra of Kautilya. It is shown here how in Arthasastra we come across the detailed classification and description of espionage system.

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Also for the first time in the *Arthaśāstra* we find references regarding women spies.

The various functions of the espionage system in the Arthasastra are just as we have in modern times.

Therefore the conclusion is that in spite of the time-gap Kautilya was farsighted enough to realise importance of such network, and utilized it fully. As it is for the first time in the history we have such detailed record of espionage net work and it's function ; therefore is of great significance.

VIII. 32

MADHAB KANDALI'S ASSAMESE VERSION OF THE RĀMĀYAṆA

N. R. Patgiri, GUWAHATI

The greatest figure in the firmament of Assamese poetry of the twilight of the 14th centry was Madhab Kandali, who translated the Sanskrit Valmiki Ramayana into Assamese under the patronage of king Mahamanikya of Barahi Kachari.

According to late Pandit Hem Chandra Goswami, Mahamanikya was a king of Barahi Kachari and that he ruled about in the middle of 14th century. Knak Lal Baruah has stated in his early History of Kamrup that these Barahi kings were rulers of one time over the Kapili Valley of Nowgong district. According to Sir Edward Gait the Kachari kingdom in the 13th century extended along the south bank of Barhmaputra from Dikhow in Upper Assam to the river Kalong i.e. covering the Kapili Valley of Nowgong district. The existence of a Kachari kingdom in the Kapili Valley of Nowgong district is also warranted by a record made by Dr. N.N. Acharyya that Jangal Balahu, son of the famous Arimatta whose capital was near Raha in Nowgong district was in constant fueds with the Kacharis. The first Assamese scholar to have edited and published in 1899 this Assamese version of Ramayana and to attemt to ascertain the time and place of this great poet Madhab Kandali and his patron king Mahamanikya, is Madhab Chandra Bardoloi. In his learned preface he came to the conclusion that Mahamanikya must have been a Kachari king, for the kings of his line ruled in between the 12th and 13th century styling themselves as Barahi kings and their kingdom extended upto Jayantia.

Therefore it is warranted by all the above records that there flourished a Kachari kingdom along with the Valley of river Kapili

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in the present Nowgog district of Assam—adjoining to the northern boundary of Jayantia hills in present Meghalaya. Those Kachari kings inentified themselves as Barahi and Mahamanikya was one of those Barahi Kachari kings who ruled in the later part of the 14th century. This Barahi Kachari king Mahamanikya who was a man of cultural bent of mind asked Madhab Kandali to compose the Assamese Ramayana.

Madhab Kandali uses Pada, maily in Payars, Dulari, Tripadi, Chabi and Jumuri metres as vehicle of his thoughts. The style of the poet is consistantly forceful and beautiful and one cannot miss the exquisite literary beauty of Madhab Kandali's style for which we are tempted to call him an Assamese Chaucer, compa ring the brilliant literary merit of this writer with that of his great contemporary in English literature.

Hand in hand with the artistic excellence the national elements in his composition occurs no less. The poet appears to have a great liking for descriptions and simile. In Chapter 20 Vs. 74-81 of Ayoddhya Kanda, the charms of solitude are described as having greatly enhanced Rama's feeling of conjugal love. This amorous interpretation of nature exactly coincides with imagaries depicted by Kalidas in Purba Megh of Meghdoot.

Madhab Kandali depicts Rama just as an ideal man with sober morale and divine personality. Similarly Sita has been depicted by Madhab Kandali as an ideal woman.

The two other Ramayana poets in other regional languages who are very widely known are Kirtivas and Tulsidas. Krittivas composed the Bengali Ramayana in the middle of the 16th century A.D. and Tulsidas composed the Hindi version of Ramayana in the last of the 16th century A.D. i.e. after two hundred years of Madhab Kandali's composition of Assamese Ramayana.

Krittivas added various stories from Puran and Upa-Puran in his Ramayan, which are not in the original Valmiki Ramayana ; To speak the truth he adopted the story of Ramayana as a shadow of the original Valmiki Ramayana and added varieties of episodes either from his own friction or from other Purana befitting to the different occasions to suit the sentiments of the common folk of the Bengali society.

Madhab Kandali composed Ramayana at the request of king Mahamanikya and he looked upon the epic as a Kavya only. He had no mission of propogating the Ram Bhakti cult through his

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work as did Tulsidas through his Ram Charit Manas. The Vaisnava preceptors though they preached Krishna Bhakti cult took Ram to be identical with Krishna and utilised Ramayana in propogating the Krishna Bhakti cult.

Madhab Kandali's Assamese Ramayana is occupying a high place in the History of Aryan languages of India and this work might be of uses in ascertaining reading of the Sanskrit Ramayana as well.

VIII. 33

बौद्ध-धर्म का स्वर्ण-युग : गुप्त काल

देवेन्द्र प्रसाद, नवादा

धातुओं मे स्वर्ण की तरह, गुप्तकाल बौद्ध-धर्म के लिए अमूल्य एवं श्रेष्ठ था। मौर्य एवं कुशाण काल से भी अधिक गुप्त काल में बौद्ध धर्म की उन्नति हुई। उस काल में बौद्ध-धर्म का वहुमुखी विकाश हुआ। बौद्धों के दार्शनिक-सम्प्रदाय करीव पूरे भारत में फैले हुए थे। दुसरे सिद्धान्तों के खण्डन एवं अपने सिद्धान्तों के मण्डन हेतु अनेकों ग्रन्थों की रचना की जा रही थी। हीनयान के स्थविरवाद और वैभाषिक तथा महायान के माध्यमिक और योगाचार सम्प्रदाय प्रमुख थे।

स्थविरवाद अपने चरम उत्कर्ष पर था। इसी काल में इसके सुप्रसिद्ध टीकाकार बुद्धघोष, वुद्धदत्त और धम्मपाल का आविर्भाव हुआ था, जिनलोगो ने लंका के प्रसिद्ध अनुराधपुर महाविहार मे रहकर, सिंहली अट्ठकथाओं का अध्ययनकर, पालि मे त्रिपिटक के उपर अदठकथाऐ लिखीं।

वैभासिक मत के अनुयायी आचार्य मनोरथ एवं संघभद्र के अतिरिक्त आचार्य वसुवंधु की ख्याति सर्वत्र व्याप्त थी। बाद में अपने बड़े भाई आर्य असंग के द्वारा योगाचार (विज्ञानवाद) मेले जाये गये। इनकी विद्वत्ता एवं योग्यता से प्रभावित होंकर गुप्तराजा चन्द्रगुप्त ने अपने पुत्र वालादित्य को शिक्षा ग्रहण करने के लिए उनके पास अयोध्या भेजा था। इनका अभिधर्म-कोश ख्याति प्राप्त ग्रन्थ है। उन्होने सर्वास्तिवाद और योगाचार दोनो के लिए अनेकों पुस्तके लिखी।

महायान के माध्यमिक सम्प्रदाय के अन्तर्गत बुद्धपालित, भाव विवेक

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और चन्द्रकीर्ति प्रमुख विद्वान एवं दार्शनिक थे। बुद्धपालित एवं भाव विवेक ने तो न्याय सिद्धान्त के लिए अपने खतंत्र मत दिये।

मैत्रेयनाथ, आर्य असंग, आचार्य वसुवन्धु, स्थिरमति, दिङ्नाग, शंकर-स्वामी, धर्मपाल एवं चन्द्रगोमिन आदि अनेकों विद्वान् योगाचार मत के अनुमायी थे। योगाचार मत का आविर्भाव उसी काल मे मैत्रेयनाथ द्वारा हुआ था।

गुप्तकाल मे बौद्ध साहित्य के साथ-साथ वौद्ध कला का काफी विकाश हुआ। इस काल मे निर्मित स्तूप, विहार, मंदिर एवं मूर्तियां कला की दृष्टि से विशेष महत्वपूर्ण हैं। मूर्ति कला अपने चरम उत्कर्ष पर था। बुद्ध एवं बोधिसत्व की जितनी मूर्तियाँ गुप्तकाल में बनी, उतनी कदाचित् अन्य किसी काल मे भी न बन सकीं। बुद्ध की मूर्तियां धर्मचक्र-प्रवर्तन-मुद्रा, भूमि-स्पर्श-मुद्रा, धरद-मुद्रा, और अभय-मुद्रा मे पायी गई हैं।

बुद्ध के अतिरिक्त अवलोकितेश्वर, मैत्रेय, मंजुश्री एवं तारा कीं मूर्तियाँ भी काफी संख्या में बनाइ गई। गुप्त काल मे प्रस्तर-मूर्तियों के अतिरिक्त मृणमयी-मूर्तियाँ भी बनाई जाती थी। चित्रकला भी इस समय काफी विकसित अवस्था मे थी। अजन्ता की गुप्त की चित्रकला एवं पेन्टिग अव भी मुखरित हो रही है।

गुप्तकाल मे शिक्षा का काफी विकाश हो चुका था। उस समय बनारस, पटना, नालंदा, नासिक एवं काठियावाड़ शिक्षा के प्रमुख केन्द्र थे। नालंदा एवं वल्लभी मे विश्वविद्यालय की स्थापना हो चुकी थी, जहाँ विदेश से भी लोग विद्याध्ययन करने आते थे। बौद्ध साहित्य एवं दर्शन के अरिरिक्त वेद, हिन्दू धर्मशास्त्र, आयुर्वेद, गणित, कृषि, व्यपार एवं चित्रकला सम्बन्धी शिक्षा का भी प्रवंध था।

उस समय चीनी—तुर्कीस्तान, चीन, जापान, सुमात्रा, जावा, वाली हत्यादि देशो मे बौद्ध-धर्म एवं वोद्ध-संस्कृति फैली। भारत से अनेको बौद्धभिक्षु धर्मप्रचारार्थ विदेश गये। हन तथ्यों के आधार पर यदि गुप्तकाल को बौद्ध धर्म का स्वर्ण-युग कहा जाय तो कोइ अत्युक्ति नही होगी।

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VIII. 34

BENGAL'S ROLE TO SAFEGUARD FREEDOM OF JAMMU AND KASHMIR DURING THE BRITISH REGIME

D. C. Prashant

Bengal has remained emotionally very close to the people of Jammu and Kashmir, although both the states stand on the extreme corners of the country-north and east. Since middle of the past century their association has been so close that the Bengalees have come to rescue of Jammu and Kashmir people at the time of difficulties and especially they faced trials and tribulations during the British regime.

The association of Bengalis with the Dogras of Jammu started soon after the accession to the throne of the Maharaja Ranbir Singh (1857-1885). The ruler introduced momentous reforms in the states administration and judicial system and for the first times the law courts were established on modern lines. A reputed Bengalee to join Maharaja's service in 1869 was Babu Nilamber Mukherjee, a law graduate. His first assignment was that of the Chief Judge of Sadar Court.

The ruler continued inviting learned Bengalees to join the state's senior most services. The British Government did not like the inclusion of Bengalis in the State Services. But the Maharaja depended on their advice entrusting upon them the crucial jobs.

The ruler died in 1885 and his son Pratap Singh became the ruler. The British Government decided to annex the state of Jammu and Kashmir by dethroning the ruler. At that juncture the stalwayts of Bengal and particularly the Calcutta Press came to rescue of the ruler. They smashed the plot of the foreign regime. The foremost of them was Shri Motilal Ghosh, proprietor of the Amrit Bazar Patrika, who saved the ruler from being dethroned. The Maharaja kept several Bengalees in various services which played a very commendable role in building up the State. In literature, most of the Bengali books of Gurudev Rabindra Nath Tagore, Sarat Chandra Chatterjee and others have been translated in Dogri language of Jammu.

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VIII. 35

THE FIRST BOOK ON THE LIVES OF SANSKRIT POETS

K. V. Raghavacharya, TIRUPATI

I have great pleasure to present a paper on 'Biographical sketches of the Dekkan poets" written in English by Cavelly Venkata Ramaswami Pandit who was a corresponding member to the Royal Asiatic Society and printed and published at Calcutta in 1829. The book was dedicated to Lord Bentinck, the then Governor General of India.

Ramaswami worked as Telugu interpreter in the establishment of colonel Collin Mackenzie, (1754-1821) Surveyor General of India along with his brothers Borraiah and Lakshmaiah. He worked as Head translator and Pandit of the Library and Antiquarian department and was in Calcutta from 1818 to 1830. Ramaswami had contact with Rajaram Mohan Roy and associated with the opening cermoney of the Brahma Samaj on 20th August, 1828 and its subsequent meetings.

Ramaswami was a prolific writer in English and Telugu. He wrote six books on History and Literature. In 1825, He published his English translation of "Visvagunadarsanam" written by Venkatadhvarin in Sanskrit. And this book was dedicated to Sir Francis Workman Macnaghten, Senior Judge of the Supreme Court, Fort William, Calcutta on 14th Feb, 1825.

The "Biographical Sketches of the Dekkan poets" had four editions so far. The first edition was published from Calcutta in 1829, the second edition from Bombay in 1847, the third edition from Madras in 1888 and the fourth edition from Nellore (A.P) in 1975.

Ramaswami gave detailed biographical sketches of 38 Sanskrit poets, 46 Telugu poets, 13 Tamil poets and 12 Maharashtra poets, altogether 109 of Dekkan poets. The book begins with biographical sketch of Sankara (AD. 37) and ends with life sketch of Cavelly Venkata Borraiah (AD. 1776-1803), The elder brother of the author. It contains the life sketch of a poetess namely Nachi, daughter of Eleswara Upadhyaya (Saka : 7th century). Ramaswami gave the date of the poets in Salivahana Era.

The "Dekkan poets" contains the life sketches of 8 philosopher-poets, 13 Sastrakaras, 4 king poets, 9 popular poets, 1 historian-poet,

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1 commentator of Kavyas and 2 contemporary poets (Total 38) of Sanskrit language and literature. The materials to compile this "biographical sketches of the Dekkan poets" were collected by Ramaswami while he followed Col. Collin Mackenzie in an official capacity through different provinces of India.

Among the contemporary poets of the author, Cavelly Venkata Borraiah (AD. 1776-1803) was a learned poet in Telugu, Sanskrit and English. Borraiah was the first Indian-English writer. He wrote a tract in English entitled "On the Manners and Customs of the Jains". This tract was published in Volume 10 of the Journal of the Royal Asiatic Society in 1810. Borraiah wrote a satakam (a century of hymns) in sanskrit entitled "Satpurṣa Varṇanam".

Borraiah discovered various ancient coins and facsimiles of inscriptions in different obsolete characters inscribed on a table found at Dadari, which is now deposited in the museum of the Asiatic Society at Calcutta.

Thus "Biographical Sketches of the Dekkan Poets" (1829) was the first book on the lives of sanskrit poets written by a native Telugu pandit in English. Ramaswami richly deserves our approbation for his pioneering nature, keeping in view of the difficult conditions of historical and literary research of that period.

VIII. 36

A SHORT HISTORY OF COOCH BEHAR WITH SPECIAL REFERENCE TO THE GRADUAL DEVELOPMENT OF EDUCATION

Indrani Saha Roy

In this paper I have dealt with the following points :—

First, I have mentioned the geographical features of Cooch Behar and its population and facilities available to the people of Cooch Behar to have education.

Secondly, I have mentioned the population of Cooch Behar starting from 1901. I could mention the population of this district upto 1981.

Thirdly, I have shown number of educational institutions before merger and of after merger.

Fourthly, I have dealt with the literacy rate of this district.

Finally, it is shown that the rate of literate persons of the district is gradually increasing.

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VIII. 37

THE KING AND HIS SUBJECTS IN THE MAHĀBHĀRATA

Narayan Chandra Santra

The Māhābhārata presents some salient features of kings and subjects. It produces sweet relation between the two. The great kings of the epic were usually monarchs who could boast of an illustrious pedigree and a claim to rule by heriditary right. But elective monarchics were not totally unknown and in the Puruvaṃsanukirtana-section of the Adiparvan. We find a reference to a ruler whom all the people elected to the kingship, saying that he was a virtuous person. In several passages of the epic mention is also made of kingless people of corporations (ganas) that were autonomous and of warrior class a titular king, but actually governed elders styled 'Sanghamukhyas'.

The head of the state in the epic was no autocrat. He carried on day to day affairs of his kingdom with the assistance of a sabhā, which was either an assembly of the warriors of the clan or a council of elder statesmen consisting of the members of the royal family, generals subordinate allies and other military chiefs. The circle of advisers and councillors was sometimes enlarged by the admission of priests and even representatives of the lower rung of the people. It clearly indicated in some passages of Santiparvan.

The royal advisors in the epic did not hesitate to rebuke the king when he went wrong. The king had also to defer to the wishes of the Brāhmaṇas, the Śreṇimukhyas elders of the corporations and the people whose opinion could not always be ignored. The relation between the king and his people was based on a theory of mutual advantage. The king was to protect the people by all means and do what was pleasing to them in return for the taxes, that he received. This reminds us of the following saying of Kālidāsa :—

"Prajānām eva bhātyarathaṇ sa tabhyo balim agrahit"

For the efficient discharge of his duties he had to learn vedas and the Śāstras and practise self-control. For the purposes of self-defence and the defeat of his enemies, the king had to maintain a standing army with a senāpati at its heads. The army was subdivided into regiments and battalions. The fighting forces consisted not only of chariots, elephants, horses and infantry, but also according to some passages of the Śantiparvan, of a navy labourers, spies, the kśhatriyas naturally formed the predominent bulk. We

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references have not only to Brāhmaṇa generals but also Vaisya, Sudra, warriors alog with those belonging to the kśhatriya caste.

Therefore the four primary castes and the mixed castes were known, social divisions had not yet become as rigid as in later times. We find in a passage of the 'Śantiparvan' the bold-statement that there is no distinction of castes, and that the whole of the Universe is divine, having spring from Brāhmaṇa, created (equally) by the supreme spirit, men had on account of their karma (deed or profession) been devided into various castes.

Therefore most of the twice born, who is a studend of the Vedas practising continence, who is generous, sober and attends to his studies is respected by the gods as a Brāhmaṇa.

VIII. 38

TEMPLE-BASED ECONOMY & SOCIETY IN ANCIENT BENGAL

Kaberi Sanyal

A socio-economic set-up centering round a temple or a group of temples flourished in East Bengal in 10th century A.D. during the reign of Śrīcandra, king of the Candra dynasty. The Paśchimbhāg copper-plate Inscription of Śrīcandra's fifth regnal year records the donation of lands in favour of a temple of God Brahman and a group of temples dedicated to Vaiśvānara, Yogeśvara, Jaiminī and Mahākāla. The temples in question were not only religious institutions but also centres of learning. The first block of land measuring 120 Pāṭakas granted in favour of Brahman and the second block of land measuring 280 Pāṭakas granted in favour of four other gods are found to have been distributed among teachers, students and people belonging to different castes and occupational classes. The system of distribution of lands suggests how a society comprising people dependent on various occupations developed around the temples referred to above. It is also suggested that different occupational classes were dependent for their livelihood upon the economic set-up that was promoted in the interest of the religious cum educational establishments. An attempt has been made in the present paper to make an observation on the organisation of these professional classes & determine their social status based on land economy.

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VIII. 39

SANSKRIT THROUGH ADVERSE CIRCUMSTANCES IN ORISSA

Harekrishna Satapathy, CUTTACK

Loss of independence of any sensible entity in any sphere of its activities, cultural or literary, political or economic is a direct curse. Especially when a state is conqured politically as well as culturally, it starts losing its original thoughts and inclinations towards the growth and the development of its own culture and literature. Its traditional system of learning and living is changed and channelised by the autocratic and tyranical attitude of the invading powers. Needless to mention, that almost all the countries under the sun have met those tragic days in their history and have fought tooth and nail at the cost of their life and property for making themselves free out of this all. Pervading darkness of tyrany. Orissa, like other states, being an ever conscious land of its culture and literature has never become an exception to it.

During the reign of Ganga and Gajapati kings (12th century to 15th century A.D.) the period, which can safely be designated as the golden era of Sanskrit literature in Orissa, the province had reached the zenith of its development in the field of Sanskrit literature and culture. Apart from the unique contributions of some reputed sanskrit scholars of this era, the Gajapati Kings like Gajapati Kapilendra Dev (A.D. 1435-1467) Gajapati Purusottam Dev (A.D. 1467-1497) and Gajapati Prataprudra Dev (A.D. 1497-1540) had made remarkable contributions to the history of sanskrit literature by composing several sanskrit Kavyas, Dramas and scriptures like Parasurama Vijaya, Abhinav Geeta Govinda, Abhinav Venisamhara, Mukti Chintamani, Saraswati Vilasa etc. But the go of the Nature is something different which can never tolerate the climax of anything in this universe. Its entire process has to be a revolving one. Orissa had to meet its fatal period just after the establishment of foreign powers like Muslims, Marhatta and British (i.e. from 1568-1948) in Orissa. The end of Gajapati rule in Orissa and the frequent invasion of Muslims on the cultural centres of Orissa on the one hand and the lose of political and economic independence on the other, gave rise to the gradual fall and decline of sanskrit literature in the State. Tremendous efforts by five great saints popularly called Panchasakha namely Balaram Dasa, Jagannath Dash,

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Achyutananda Das, Yosobanta Dasa and Ananta Dasa also added a lot to this tragedy. Moreover, during the reign of British, imperialistic admininstrative structure on the one hand and the introduction of English in each sphere and the fascination towards the so-called employment on the other caused the decadence of sanskrit literature. In spite of those adverse circumstances, sanskrit has still been able to prove its existence rather in an enlightened form in Orissa.

In this paper, an attempt has been made to underline the causes of fall and decline of sanskrit literature in Orissa for the extreme adverse circumstances it faced due to the invasion of Muslims, Marhattas, and Britishers and to emphasise upon the factors responsible for the survival of sanskrit language and literature.

VIII. 40

A STUDY OF THE RACIAL AND CULTURAL ELEMENTS OF THE KOCHES OF NORTH EASTERN INDIA.

Saibal Chandra Sengupta, DHUBRI

It is proposed to make a study of the Koches of the Eastern India, specially in the North, of the large number of people living within the border lands of (West) Bengal and Bihar on the West to the extreme east of the state of Assam and also occasionally sprinkled over the borders of the state of Meghalaya.

A rational and scientific study is proposed to be made on the people called 'Koch' or 'Kochh' on the basis of the sources available, supplied through legends, popular-belief, myths, and traditions Puranic and others, and also the accounts given by anthropologists including the British administrators from their practical experiences of work and also the anthropometric datas collected so far by keen field-workers over a long period.

The exact status of the 'Koches' are to be decided—whether they are simply a tribe or a caste? A study of the Koches will suggest that whatever they are, a tribe or a caste are made of heterogeneous ethnic elements with diverse culture and social and religious habits developed by people living at a distance from one another and differently known e.g., Koch, Mech, & Tharu, also as the Rajbansis & Totos.

The rise of the Koch power in the North-Eastern India presupposes their habitation in the area centuries earlier and the most important point is whether they are an indigenous (autochthonous)

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or simply migrated from some other parts of the sub-continent, & if they still retain any non-Aryan physical, religious & cultural characteristics. The present writer proposes to discuss those points in the light of anthropological social, and written evidences.

The exact date of the assuming sovereighty or political authority is still a matter of conjecture. They made a bold bid for power during the last years of the 15th century but became successful in the next and that they were a mixed people composed of various ethnic elements, namely, the most ancient people of the place, the Tibeto-Burman immigrants who entered into India, in waves after waves, and also the pre-Aryan Dravidian racial groups who were, under the pressure of the Aryan invaders, first went from the north to the south of India & then migrated to the north-east through the two routes—through Orissa and the area known as 'Kajangal' to the North Bengal and the other by the sea-route, i.e, the Bay of Bengal. The tribes living in isolated places, in Orissa and South Bengal still preserve their original ethnic and cultural identifies, including religious customs. The Tibeto-Burman invasion which overflooded the north of Bengal in the 7th century became a regular feature and contributed in evolving a new class of people who after a few centuries were absorbed in the Hindu society by their supper assimilating forces and regarded as a caste.

The Koches showed themselves as the preserver of the old language, literature, culture and religion of the place they ruled over & at the sometime patronised the development of the new and most of the literature and language about which the Eastern India may resonably be proud of were all due to their sympathetic encouragement. Hinduism in its various forms, & also Buddhism, the religion of the Nath Yogis, the 'Caryapadas' and some of the Puranas & also the neo-Vaishnavism of Sankaradeva distinctly bear the stamp of the patronisation of the Koch Kings.

The Koches, in fact, blazed a trail so clear & distinct, in political, social and culture of the people of India that it can hardly be missed.

VIII. 41

GANDHIJI'S IMPACT ON DEOBAND SCHOOL

K. K. Sharma

The cultural and political history of Muslim India after the year

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1857 revolves around Aligarh and Deoband, the former represnted Muslim Nationalism and the latter independent united India. Founders of Darul Uloom actively participated in the revolt of 1857 and they represented rebellious spirit of disguntled Muslims against foreign rule. Maulana Rasheed Ahmad Gangohi, the Chief Patron and spokesman of the Deoband School symbolised progressive tendencies and gave a 'Fatwa' declaring that in worldly matters, cooperation with Hindus was permissible, provided it did not violate any basic principle of Islam, another 'Fatwa' warned Muslims not to associate themselves with the activities of Sir Sayyed Ahmad.

Maulana Mahmood Hasan (Sheikh ul Hind) the new Sadar Mudarris, tried to bring rapproachment between Aligarh and Deoband. He endeavoured to bring the Governments of Afghanistan and Iran closer to each other so that an attack on India should be organised with Military support of Turkey.

Jamait-ul Ansar was organised in 1909, by Mahmood Hasan with the aim of synthesising Islamic Principles and national aspirations. At Kabul, Mahmood Hasan succeeded in installing a provisional Government of India with the help of Raja Mahendra Pratap and Maulana Barkat Ullah. Ubaidullah Sindhi organised a branch of Indian National Congress at Kabul. The Silken letters Conspiracy was exposed and their schemes met a set-back.

The Khilafat question brought the Ulemas of all shades of opinion on a common platform, the newly formed Jamaiyet-Ulema-e-Hind supported the Non-cooperation Movement. Gandhiji, Maulana Madani and Ali brothers toured to country to explain the programme of Non-cooperation. Maulana Ahmad Bari and others were convinced that Islam did not forbid its followers from following Non-violence as a policy. A 'Fatwa' was issued. Maulana Mahmood Hasan took active part in whole of the programme.

Ubaidullah Sindhi denounced Gandhiji and his policy. He believed in War, a just War. After the suspension of Non-cooperation Movement in 1922, the Hindu Muslim problem was the burning question. The Pakistan resolution (March 23, 1940) was the culmination of the problem. It came as a shock to Nationalist India. The Deoband leadership, opposed the two Nations theory of Mr. Jinnah and stood for united Indian Nationalism.

In 1942, at the time of Quit India Movement, the Jamaiyat put forward its own formula, the objective of which was complete independence, reforms and culural safe-guards for Muslims and a

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federation of autonomous provinces. The Deoband ledership was more popular among the peasantry and backward classes. Maulana Madani had doubts about the sincerity of the League Leadership on the question of freedom of India. The Jamaiyat and Deoband leadership cosidered British Imperialism to be the greatest enemy of Islam and its followers.

Thus, ideologically and in the general context of Indian National Movement, the Deoband school, to put it metaphorically, came up as a litmus test and proved itself to be an out and out National Institution, very much akin, in its style and modus operandi to the Indian National Congress led by Gandhiji,

VIII. 42

"बुशहर रियास्त की वंशावली"

रिता शर्मा

"पंजाव हिल स्टेटस" में वहुल सी पहाड़ी रियास्तों का उल्लेख आता है जिनमें से वहुत सी पहाड़ी रियास्तों का वर्णन "हिस्ट्री आफ पंजाब हिल स्टेटस" के खण्ड 1 तथा खण्ड 2 में मिलता है। केवल "शिमला हिल स्टेटस" में बुशहर, सिरमौर, कुमारसेन, कुनिहार, अर्की, राजगढ़ इत्यादि ऐसी कुछ रियास्ते थी जिनका वर्णन कहीं नहीं मिलता है जिकके लिए "हिस्ट्री आफ पंजब हिल स्टेटस" के खण्ड तीन को लिखने के प्रयास किए जा रहे हैं।

इन रियास्तों में बुशहर रियास्त सब से बड़ी रियास्त थी जिसे आधुनिक रामपुर बुशहर के ताम से जाना जाता था। इस रियास्त की राजधानी सराहन थी जहां आभी राजभवन स्थित है। इस रियास्त के विस्तृत इतिहास के विषय में वहुत कम ज्ञात होता है। अभी हाल ही में जिला किन्नौर हिमाचल प्रदेश से एक हस्तलिखित पाण्डुलिपि प्राप्त हुई है जिससे यह ज्ञात होता है कि इस रियास्त में राजाओं ने किस क्रम से राज्य किया था, कौन कौन वजीर हुए।

वह क्रम इस प्रकार है कि सब से पहले प्रदेवमान सींध राजा हुआ उसके वाद उसका वेटा जेलम सिंह, जेलम सिंह के सेनाहर सिंह, नाहर सिंह से कमाल सिंह, कमाल सिंह से जगत सिंह, जगत सिंह से व्रवाद सिंह, व्रवाद सिंह से सुरत सिंह, सुरत सिंह से नरवे सिंह, नरवे सिंह से सरजीत सिंह,

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सरजीत सिंह से जोगीन्दर सिंह, जोगीन्दर सिंह से नरगु सिंह, नरगु सिंह से गोपाल सिंह, गोपाल सिंह से हरिचरण सिंह, हरिचरण सिंह से वीदरमा सिंह, वीदरमा सिंह से बुद्धपति सिंह, बुद्धपति सिंह से भूपति सिंह, भूपति सिंह से रणवादल सिंह, रणवादल सिंह से बिक्रम सिंह, विक्रम सिंह से घरवन सिंह, घरवन सिंह से नरदेव सिंह, नरदेव सिंह से सुरज सिंह, सुरज सिंह से भीम सिंह, भीम सिंह से सुरमोगल सिंह, सुरमोगल सिंह से सुरमा सिंह, सुरमा सिंह से मुधुर सिंह, मुधुर सिंह से गजपति सिंह, गजपति सिंह से जोहर सिंह, जोहर सिंह से गवर्धन सिंह गवर्धन सिंह से जगत्रद सिंह, जगत्रद सिंह, से मदन सिंह इसीं क्रम से कुल 96 राजा हुए। उनमें अन्तिम राजा पद्म सिंह था और उसके पिता रघुनाथ सिंह थे जिनका कि बुशहर रियास्त में वहुत ही कम नाम जाता है।

इसी के साथ इस पाण्डुलिपि के द्वारा इस तथ्य का पता चलता है कि बुशहर रियास्त के राजा का मन्त्री "पौआरी" जो कि आधुनिक जिला किन्नौर में है से ही होता था तथा उस मन्त्री एरिवार का अन्तिम व्यक्ति कौन हुआ और उसके वाद पौआरी से मन्त्री क्यों नहीं बना इसका समस्त उल्लेख मिलता है। अतः शिमला हिल स्टेटस से इतिहास निर्माण मे इस पाण्डुलिपि का बहुत महत्व है।

VIII. 43

MAKING OF MAN AND THE ENVIRONMENT : POSSIBILITY OF PREDICTION IN RELATION TO GROWTH AND NUTRITION

R. B. Singh, Sushav Singh, MORADABAD

It has been proposed that the universe came into existence around 20 billion years ago, after explosion of the primordial fire ball of matter. The hydrogen and helium so liberated were responsible for formation of galaxies. The estimated age of sun is around 5 billion years and that of earth around 4.5 billion years. However Apollo mission studies about moon contradict the previous view and suggest that the age of moon is around 3.5-4 billion years. It is possible to predict more definitely that all the planets with their satellites were formed roughly at the same time little after sun,

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It is superfluous to think of the origin of man before making of his environment and the matter itself. However the origin of life is not so much connected with origin of matter or element which Darwin (1863) thought of, but it is more closely related with formation and/or evolution of those organic molecules which are fundamental to the mechanisms of life (Fix and Dose, 1972). It is clear that the earth is rich in elements such as hydrogen, carbon, nitrogen sulphur and phosphorus and these elements are also the constituents of organic compounds commonly found in the living systems of plants and animal kingdoms. In view of the absence of these elements on moon and other planets, one can easily deny now, the existence of life upon these planets. It is possible to predict that the origin of life of biological significance, its growth and development are possible in an environment where these elements are abundance.

After the origin of contemporary livining cell, its growth and development in water and later in suitable environment on plains and plants, the man so called social animal came into existence. It is absurd to think of fats, proteins, carbohydrates, vitamins and minearals in relation to nutrition. It is wiser to think of Darwin's hypothesis that the diet of primitive man was fruits, vegetables and cereals. It is this food that made, man skilful to kill animals for its food supply during survival of the fittest. Man entered the stone age with significant changes in his environment. It is this age when man got the taste of fat, cooking and salt particularly from animal sources.

Environmental influences, increasing necessties and development of the mind and brain brought about significant changes in life style of the primitive man. It is around 7000 years ago from now that man started farming and proved him-self to be a unyielding, non-adaptive animal in an uneven fight against ecosystems. Consequently the man got the price with increased sufferings in the form of calamities and diseases with change in environment. The harmful effects of environmental infiuences and dietary changes were pointed out very rightly in Bhagawatgita (4000 BC.) "The foods that are bitter, acid, salted, pungent, highly cooked etc. give rise to pain, mental stress and diseases".

This is the right time to high light this massage of Vedic philosophy to the modern people, observers and experts. The Vedic view, that body is made up of elements, suggests that the people of that

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age were well aware of the origin of life, the origin of matter, the origin of man nnd the environmental factors related to human nutrition and growth.

VIII. 44

MĀDHAVA KANDALI'S *RĀMĀYAṆA* AND ITS HISTORICAL SIGNIFICANCE

Ram Charan Thakuria, GUWAHATI

Mādhava Kandali, probably belonging to the 14th century A.D., rendered the Vālmīki Rāmāyaṇa into Assamese verse 'by taking the essence of it and shunning extraneous matters' at the behests of his patron-king, the Barāha Rājā Śrī-Mahāmāṇikya. Kandali was an excellent poet, and his Rāmāyaṇa is one of the earliest renderings of the great Epic into Modern Indian languages. It is possibly also the earliest available specimen of distinctly Assamese literary work. Even though his Rāmāyaṇa is not an original creative work, but a faithful rendering in Assamese of the original in Sanskrit, it still throws light on many facets of the then Assamese life and society, their way of life, religious faiths and beliefs, food habits, administrative system, political ideas trade, and professions, industries, fruits and flowers, birds and beasts, caste system etc. A consideration of Kandali's Rāmāyaṇa in this light, therefore, has an important socio-historical significance. This paper attempts to give due attention it deserves to this particular aspect of his Rāmāyaṇa.

VIII. 45

CONTRIBUCTION OF RĀJENDRA CHOLA I OF THANJAVUR TO INDIAN CULTURE

G. Vadivelayutham

The Cholas were one the greatest and most gifted of the dynasties which ruled in India. They held sway for continuous period of about 430 years (A. D. 850-1280).

The Cholas had the great good fortune of Rajaraja I being followed by a line of successors equally adept in the arts of war and administration. His son Rajendra I and has grandsons Rajadhiraja I, Rajendra Deva II and Virarajendra, who followed him on the throne in that order each has a claim to be ranked among the

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greatest generals of their or any other age-a unique record in the history of mankind.

Rajendra Chola I was born to Rajaraja's queen Vanavan Mahadevi in the month of Margali under the natal star of Thiruvadhirai.

He was a great warrior and won many battles. He defeated Cheras and Pandyas and Western Chalukyas. He went upto Ganga and defeated many kings there. The conquered rulers were made to bring water from Gangai in pots to his new capital Gangaikondacholapuram and a lake 'Chola gangam' was built in the new capital.

His empire extended from Ganga in the north to Ilangai (Sri Lanka) in the South and from Mohodai (modern cranganore) in the west to Kadaram (Kedeh) in the Malay peninsula in the east. Two Chola embassies were sent to China to establish freindly ties with that country.

He had four queens and the chief queen was Vanavan Mahadevi.

He assumed a number of titles the leading ones among them being Gangai Konda Cholan, Madhurantakan, Vikrama Choland, Mudikonda Cholan, Pandita cholan and Vira Rajendran.

Like his father he was also a great temple builder. The temple built by him are twenty five in number. The most important of them is the one at his capital called Gangai Konda Cholaisvaram. The lofty Srivimana of the great temple here lifts its stately head as if scanning the vast arena, of the by-gone empire. It is no ancient city sung by the Devaram hymnists but a creation of the early eleventh century and the only literary references to it are found in the 'Thiru Isaippa' of Karuvurar Devar, the Kalingattu Parani of Jayangondar, the 'Muvar Ula' of Ottakuttar (the court poet of Vikrama Chola and his two immediate successors).

He ruled the empire for thirty two years and died at Brahamadesam in North Arcot District. A personality of rare accomplishment and an unequalled and many sided achievements Rajaraja I, was the inspirer of grand ideas and dreams, and Rajendra I gave them fulfilment and completion. Both of them are not only the greatest of the South Indian rulers but rank among the noblest sons of India, nay, even of the world.

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IX. Archaeology Section

IX. 1

VIKRAMKHOL INSCRIPTION AND THE ORIGIN OF BRAHMI SCRIPT

Subrata Kumar Acharya, BERHAMPUR

For a long time there has been a near unanimity among scholars about the non-existence of any written record between the Indus script and the Brahmi script. A few who suppose the possibility have failed to notice any. About the origin of Brahmi there are two apparently conflicting opinions-one 'alien influx' and another 'native genius'. The present paper investigates into the matter of any connective link between Indus, Vikramkhol and Brahmi scripts. It further confirms the indigenous origin of Brahmi script and traces its antiquity to the soript used in Vikramkhol inscription and in that chain to the Indus script.

IX. 2

INDUS SCRIPT RIDDLE AND ITS SOLUTION

Banka Behari Chakravorty

The riddle of the Indus Script first made its appearance after the discovery of a few Indus Seals from Harappa in 1860's and since that time a good number of scholars have endeavoured to solve the problem of this mysterious code. The failure to arrive at a successful conclusion regarding this abstruse secret seems to be due to some anachronic conceptions of literary evidences of the country, on which the current version of 'Indian history' has been based. The thtnkers on 'Indian history' may be divided into two groups, the Occidentals relying upon linguistic speculation and the Orientals giving due importance to the objective literary evidences, uninfluenced by any subjective speculation.

Marshall places the time of Indus civilization 3250-2750 B.C. Wheelar thinks the peak period C 2500-1500 B.C. and Piggott drags its Continuity upto 1000 B.C. According to Bhāratīya literary evidences the incidents of the Mahābhārata centre round Hastināpura, and the countries now included in the Indus Valley sites. It is now generally felt that the culture of the society now known as Indus could have been reflecting the culture of the people described

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in the Mahābhārata i.e. those of Madra (Harappā), Sindhu-Sauvīra (Mohenjo-dāro), Matsya (Kalibangān), Saurāṣṭra (Lothal) and Dvārakā. In the Vanaparva, Saubha Vadha, Śrīkṛṣṇa speaks of 'mudrā' (identity card) to enter and leave the city of Dvārakā. This shows that there was the custom of production of identity card at least in some states in entering and leaving a city during the Mahābhārata period. S.R. Rao's finding of Indus type seals in Dvārakā excavation proves the authenticity of Śrīkṛṣṇa's speech. Here we get a conciliation among place, time, people and archaeological evidences. Hence, Indus seals are but 'mudrās' or identity cards used by the people, rich and poor alike, of the time of the Mahābhārata.

The basic letters of this Indus script are but 46, the others being variants of the basic ones or the conjuncts. The seals are of three types ; (a) Simple names (b) Names with social status now known as determinatives or epithets and (c) Abbreviated names and statuses. As the seals were used by all sorts of people, the language was Prākṛt. There could be found 16 letters with 11 valuations which are common in both Indus and Brāhmī, the occurrence may be accepted as the starting clue for the solution of mystery. On the basis of the concordances of the Indus script compared with the photographed copies in the archaeological treatises, the Prākṛt Grammar and Hultzsch's Corpus of Asokan Edicts; all the untainted lines out of 3573 collected by I. Mahadevan coutd be read.

The Bhāgavata Purāṇa states that Dvārakā was inundated by the sea just after the death of Śrīkṛṣṇa and during the reign of Nemichakra, the sixth from Parikṣit, Hastināpura was flooded. Rājataraṅgiṇi similarly speaks of a flood. It appears that the cause of destruction of this civilization was 'flood' and this is corroborated by archaeological reports.

IX. 3

ICONOGRAPHY OF PASUPATI RUDRA

Mrs Jyotsna Chawla, DELHI

Since the time immemorial religion has been playing a dominant part in man's life. The germ of image worship was found in the Ṛgveda although it was due to the effect of the coming line of the Indus Valley religion. The finds at Mohenjo-daro make it evident that the Ṛgvedic mode of worship was running parallel to the Indus Valley way of worship.

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The image of Pasupati known to Mohenjodaro & Harrapan Society reflects its effect on the deity Rudra which was quite popular and vice versa. It is interesting to compare the plates found in the Mohenjodaro & Harrapa with the features as described in the Ṛgveda of the deity Rudra. We connot abruptly reject the idea of great similarity between the two. It is not the case of mere coincidence that a deity with the horns on the head is compared with the Pasupati of Vedic literature.

The influence of the Ṛgvedic deities on Indian Iconography was immense. The Ṛgveda provided ample material to the making of images. The processes which helped in this direction were the descriptions of the gods having limbs, garments, weapons or other attributes which are very often met within the Ṛgveda.

Since the period of the Ṛgveda or rather Indus Valley period upto the Puranas the process of evolution of the deity Rudra was gradual. The different stages of its growth and development led many Saiva cults to develop resulting in the multiplicity of Siva icons & Siva-lingas. From the study of the subject we find that pauranik Siva is more near to the god Pasupati of Indus Valley culture. The Harappan Pasupati may have been blended with the Rudra of Vedic Aryans long before the Vedic period was reflected in the Ṛgveda. The description given of this deity is so vivid that it would not be surprising if Vedic Aryans also might have been worshipping the deity in the manner very near to the Indus Valley or Harappan way of worship which was running parallel.

IX. 4

A NEW LIGHT ON THE ANTIQUITY OF THE RUINED TEMPLE AT DAPARBATIA

Nishipada Deva Choudhury, GUWAHATI

Daparbatia, a tiny village is situated near Tezpur town in Sonitpur district of Assam, which possesses the ruins of an old temple. The ruins consist of the remains of a brick-built temple, and an magnificent door-frame of the Gupta period, the earliest specimen so far discovered in Assam. The door-frame, made of stone, stands in front of a large block of stone with a square cavity in its centre. The carving of the door-frame is characteristic of the style of the early Gupta Schools of sculpture. The carving on the jambs consist of high reliefs in the lower part and four different vertical bands of

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carving in the upper. In the lower part of each of the jambs is the figure of a female deity whose divine nature is indicated by the halo behind her head. Each of the goddesses stands with a garland in her hands in an elegant posture & these two figures appear to represent Ganga & Yamuna so common in door jambs of ancient Gupta and mediaeval temples. The door jambs are 5'3" in height & 1.4" in breadth while the lintal measures 3'9" in length and 1'3" in breadth. The artist's sense of proportion, the beautiful symmetry of the figures and ornamental devices and the excellence of execution tend to prove that this door lintal belongs to the same period as the great schools of sculpture which existed at Pataliputra and Varanasi in the 5th & 6th centuries A.D.

The style in which the beautiful figures of *Gangā & Yamunā* are made to stand elegantly on the lowar part of the standing dvara sakhas has no parallel in perfection as far as the Gupta plastic art tradition is concerned. The master artist of this door frame, a rare piece of work of art, carved the figures of *Gangā & Yamunā* depicting the gentle and flowering female beauty with calm & serenity without even the slightest flow and the upper portion of the *śākhās* and the *śirāpaṭṭi* with beautiful floral & geometrical designs and other figures in details. The door-frame in question should be placed in the latter half of the 6th century A.D. on stylistic consideration.

The structural significance on the brick complex of the Daparbatia temple has not been correctly assessed. Dr. R.D. Banerji stated that the ruins consist of the remains of a brick-built temple of *Śiva* of the Ahom period erected upon the ruins of a stone temple of the later Gupta period, circa 6th century A.D. The remains of the Ahom temple consist of the floor of the *garbhagriha* in the centre of which stands the stone *Kunda* and the sanctum of the temple. P.C. Sarma remarks that the site definitely contains the ruins of a brick built Gupta temple and whatever ruins are these certainly belong to a single period without any subsequent additions. R.D. Choudhury is opinion that the bricks scattered in the site belonged to the Gupta period & that the stone pillars, door-jamb (*dvāra-śākhās*), door lintal (*dvāra-śirāpaṭṭi*), the door fill (*dvāra-silālī*) and the chiselled blocks of the stone and the fallen bricks and the bricks of the *adhiṣṭhāna* (plinth) are the parts of the ruind temples.

According to P.C. Sarma the brick temple complex and the door-frame belonged to the same period. The brick remains and the stone door frame of the Daparbatia temple are of the same period

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and he placed it to the middle of the 5th century. He concludes that the Da-parbatia is the earliest brick-built temple of the Gupta period, and the door-frame belongs to 5th century A.D. and the temple was built during the same period.

The door-frame of Daparbatia, may be assigned to the later part of the 6th century and the temple may be placed not earlier than 8th/9th centuries. The door-frame must have been collected from other place and fixed on the Daparbatia temple, which was constructed at a latter period of the 8th/9th centuries on the following ground.

The plan of the temple shows its full developed form of architecture, which consists of *Garbhagriha*, *maṇḍapa* and *ardha-maṇḍapa* which is a later development of the temple plan.

The four pillars which were originally fixed on the mandapa are very simple, like block of stones, and chisel marks on the pillars are still prominent. The door sills are also very simple, and there are no carvings on it. It shows the artists of the door frame are not the same for the pillers and the door sills.

Daparbatia was not within the domination of the Guptas.

We may now conclud that the magnificant door frame of the Gupta period (latter part of the 6th century A.D.) was collected from other temple or place and fixed on the temple which was constructed at a later date (i.e., 8th/9th centuries) following the ideas of the Gupta designs. The door-frame in any case does not belong to one and the same period of temple plinth.

IX. 5

CATURMUKHA TEMPLE OF ADINATH, RANAKPUR : A CRITICAL STUDY OF AN ARCHITECTURAL ELEMENTS (SUBSTRUCTURE) WITH RESPECT OF INFORMING COMPILATION

Bakul Jani, AHMEDABAD

Through the formal discipline of architecture and taking Caturmukha Temple of Adinath at Ranakpur as a case study, this paper presents the 'substructure' as an architecutral element within the context of the whole structure (compling wholeness).

The exhaustive studies carried out in the past of Indian architecture have created their own basis philosophically which was determined by cultural conditioning and historical charactaristics.

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What we now need to emphasise is the necessity of creating a dialogue with the idea of evolving an interpretation as an operative process as a means of sharpening our own sensibilities and developing a methodology which is rooted in a sound philosophical understanding of Indian architecture and which extends itself towards disciplines of contemporary concerns where it can continue to evolve with regained identity.

Formerly the theory and discipline (practice) of architecture existed on different planes while the present tendency is advancing towards a conscious reintegration within architecture and in relation to similar disciplines. The manifestation of this collective awareness is to be found in critical theoretical writings and through the constructed dialogue (building) which itself becomes a further step in the understanding.

The current nature of architectural history is in seeking the 'liveness', continuity of spirit and revealing the continual integration of successive formal precedences as a way of regaining identity.

It is the intention of this study to be inclusive in nature and not to see the element only in isolation. The element will be considered with respect to its informing compilation and will be seen through particularization as an event of what preceded in terms of its origin and succession, showing the stages of transformation through time.

IX. 6

ARCHAEOLOGICAL EVIDENCE AND THE LATER PHASE OF BUDDHISM IN BENGAL

Bela Lahiri, JADAVPUR

Buddhism during the early period had its main strongholds in the monasteries which were chiefly sustained by royal patronage. The decline in royal patronage during the post-Maurya period and the steady advance of neo-Hinduism led to the decay of monasteries ; and Buddhism, virtually losing its grip over other parts of India, had its last resort in Bengal, where it thrived because of the interest taken by various royal families there upto the rise of the Senas.

We have interesting archaelogical documents of this later phase of Buddhism in Bengal, which consist of inscriptions and coins, remains of *vihāras* and *stūpas*, and the products of a characteristic Bengal school of sculpture, representing some of the best specimens of Indian art. The sculptures demonstrate the transformation of Mahāyanā Buddhism into Ṭantrayāna. The rise of the mystic form

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of Buddhism was somehow connected with Bengal, which played a great role in its dissemination throughout India.

The present paper deals with the different types of archaological evidences throwing light on the later phase of Buddhism in Bengal.

IX. 7

VISHNU TEMPLE—APHSAD

Shambhu Sharan Lal, PATNA

Following the Bodh Gaya Temple, the most important ruins of a temple is represented by the Vishnu Temple at Aphsad situated about four miles east of warsaliganj Railway Station on the Gaya-Kiul section of the Eastern Railway in the old Nawada sub-division. The above temple, according to an inscription found at the site was constructed by the king Adityasena (650-675 A.D.) of the later Gupta dynasty. The plan and layout of the temple have recently been brought into focus through archaeological excavations at the site which is still continuing. The temple made of brick is located in the middle of the Platform built in five tiers and each tier has been provided with a uniform system of circumambulatory path of brick paved floor plastered with concrete. In the light of the results of excavations, the temple appears to be square on plan and measures at its base 60 feet a side. The frontage of the temple lies on the northern side and it is adorned with an efficient staircase for climbing up to the top. The flight of steps of the Staircase seems to have been made in a manner that they meet at regular intervals the junction of each tier where exists a flat platform for the easy movement of the devotees round the temple. The main shrine with cella or sanctum on top shows the installed figure of the Vishnu. The walls around the platform apart from showing projected corbelled design cornices, also contain rectangular niches decorated with stucco-images depicting the Ramayanic scenes. The outer and inner edges of the walls show bricks of different sizes and design and they are nicely mortared in a very thin section with mind. Further, the sides of the temple have been found diminishing as the structure rose, B.P. Sinha is inclined to the view that the temple must have been built on an earlier temple of Adityasena's time. The contemporancity of this temple to Adityasena's time, however is confirmed by the epigraphic evidence from the site and also by the artistic style of the Stucco Panels bearing affinity with those in the Panels of the main Stupa wall at Nalanda dated in the 7th Century A.D.

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IX. 8

OCCUPATIONAL DIVERSITY OF POST-MAURYAN ANCIENT INDIAN SOCIETY

Munmun Mukherjee, CALCUTTA

In this paper an attempt has been made to enlighten different types of occupation of Post-mauryan Indian Society and their social position as reflected on the lines of inscriptions.

The scribed inscriptions which are found engraved on rocks, pillars, stone-tablets, metal-plates etc. help us to trace out the reliable sources of social history. In careful consideration of social history the effort of human existence is an important matter. For this urge of existence ancient people comprehended different types of occupation which were suitable for their livelihood.

As land was abundant, it remained the chief and apparent means of livelihood for the people. But it was not so, that they were exclusively dependent on cultivation. People pursued a variety of cottage industries which were sometimes the economic basis of country organisms.

The inscriptions mention a lot of occupation accepted by ancient people which were sometimes hereditary by nature.

India has always been famous for its mineral wealth. Inscriptions mention a large variety of metals such as gold, silver, copper, brass and various kinds of precious metals, side by side the occupations of 'Metal workers' (Suvarṇakāra, Lohakāra). As weaving was the most important industry of the country, so 'Weavers' (Tantravāya) took a major role in the society. The 'Workers in stone' (Pastharika) were probably employed to lay foundation of buildings, tanks and also high skilled works of carved pillars, bas-reliefs etc. Mention is also found of 'Royal scribe' (Rājalipikāra) in several inscriptions. In the glorious age of inscriptions, the professional writers (Lekhaka) got also the same importance.

In this connection people following hereditary occupations such as 'Artisan' (Āvesanika) 'Actor' (Śailātak), 'Jeweller' (Manikāra), 'Perfumer' (Gaṁdhika) may be mentioned. It seems that trade and crafts were very largely hereditary. Some aboriginal tribes who were practically all hereditary craftsmen were engaged in different industries.

Some other ancient people of different occupations were 'Leather-Worker' (Carmmakāra); 'Shopkeeper and cloth dealer' (Āpaṇa-

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paṭṭakāra) 'Rope-juggler or dancer' (Rajju-protihāra), 'Gambler' (Dyuta-kāra) 'Barbers' (Napita), 'Master-mariner' (Mahānāvika), 'Charioteer' (Yugyacharyā) 'Potter' (Kularika), 'the cook' (Pācaka), Teachers (Ācārya) also were professional.

The various crafts and manufacturing works which we have hitherto mentioned have shown that people used to live by cultivation, by marchandise and by performing arts also. It seems that these occupations developed under favourable circumstances of environmental situation and the patronisation of social beings. Further investigation about the matter of economic, comfort and discomfort of these occupations and also their mode of exchange is yet to be done.

IX. 9

SOME EXAMPLES OF BENGALI TYPED MUSLIM ARCHITECTURE IN AHMEDABAD

Thomas B. Parmar, AHMEDABAD

The Muslim power in Gujarat was established in 1304 A.D. In 1411 A.D. Ahmed Shah I founded a new city named Ahmedabad, Since 1411 A.D. the architectural activities were increased in Ahmedabad. Not only Ahmedabad but whole Gujarat achieved progress in the sphere of Muslim Architecture during the reign of Ahmed Shah I (1411-42 A.D.) and Mahmud I Begarha (1459-1511 A.D.). The architectural activities were continued even during the Mughal period (1573 A.D. to 1818 A.D.). Ahmedabad was a main centre of the architectural activities. It was a prominent centre for the provincial style of Judo-Muslim architecture.

Some Bengali typed Muslim architectures were built in Ahmedabad. In Bengal a provincial style was flourished during the 14th century A.D. The salient features of the Muslim Architecter of Bengal are (1) aesthetic appearance and (2) constructional character : (a) the use of 'drop' arch and (b) the use of curvilinear roof which is typical of bamboo roof.

Bengali typed Muslim architecture which built in Ahmedabad also contain same constructional characters. The examples of such type buildings in Ahmedabad are as under.

Near the Police Commissioner's Office there is a complex of such buildings. There are three monuments in this complex. All these monuments are the mausoleums (large tomb buildings) of Muslim

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Pirs. They are as (1) The mausoleum of Hazarat Pir Chha dishah Bava (2) The mausoleum of Hazrat Pir Gebishah Bava and (3) The mausoleum of Hazarat Pir Gulabshah Bava. The mausoleum No. 3 is the largest among them.

There are two mausoleums of such type in 'Ganje Shohada Cemetery 'near Dani Limbada area. Among these mausoleums one is big and other is a small.

One more example of such type building is situated near Rustam Ali's Dhal opposite 'Gujarat samachar Building.'

All these mausoleums have more importance in the history of the Muslim architecture of Gujarat. It clears that the Muslim architecture of Gujarat has a little influence of the Muslim architecture of Bengal.

IX. 10

BEGINNING OF AGRICULTURE

Rai Gyan Narain Prasad, GORAKHPUR

By equating 90 0th year of 'Dhruva-samvaṭsara' and 3030th year of the third-cycle of Saptarishi-vaṭsara with the 582 A.D. of Christian era, we can start the Krta-yuga of the present, Vaivasvata the 7th, manvaṇtara with the begining of Holocene epoch of Geology in 8508 B.C. If we equate the Dharma-pāda structure for the present chaturyuga i.e. Vaivaṣvata manvaṇtara, given in Sūrya-Siddhāṇta I/15-17 with the either direction of the average global temperature fluctuation within 6°C recently plotted by Profs. G.H. Denton and W. Karlen, we can decode our ancient Hindu chaturyuga calender, at least for the present Vaivasvata manvantara, in climatological terms with full scientific accuracy. Theae is no doubt at all that the decrease in rain-fall—which in most places has accompanied the cooling—has had a definite effect on patterns of agricultural production and therefore on patterns of human settlements. According to Harivaṃsha purāna, Ch. 10, there was no any agricultural and social activity during the 6th, Chākchhusha, manvaṇtara (21, 468—9, 468 B.C.) due to the glacial environment over northern hemisphere. According to Vāyu purāna (8/45-60), during Kṛtayuga pf Vaivaṣvata manvaṇtara (8508-7548 B.C.), people roamed freely without the houses, agriculture and other social and economic activities, just like the mesolithic people of Archaeology. At Kṛta-Tretā junction (7548-7308 B.C.) the average global climate

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became warm enough to produce rain which in turn created heavy primary vegetation. Primary vegetation was badly destroyed and burnt during group-battles. Singh's pollen profile gives c. 7000 B.C. (Zone B, Phase III) for the accumulation of charred-wood fragments in the Lake sediments. With the begining of Tretāyuga (7308 B.C.) i.e. the Neolithic age of archaeology, people had collected the seeds of food-grains and might have discovered the primitive but regular agricultural activity.

IX. 11

FRESH LIGHT ON THE HISTORY AND CULTURE OF THE SATAVAHANAS

S. Nagabhushana Rao, WARANGAL

Warangal District in Andhra Pradesh is replate with archaeological sites relating to the Satavahana period. The archaeological evidence comes in the form of extensive pottery, terracotta figurines, beads, ritural objects of stone and terracotta and occasionally coins.

A study of these objects throw some fush light relating to their economy, behief systems and so on. A number of sites, such as, Devaruppal, Visnoor, Siddhapur, and others have been discovered in the past and a systematic study revealed the rich variety of objects relating to this culture in this part of the country. This evidence focusses to some extent on the political system under the Satavahana rulers as revealed by the coins recovered from the sites in and around Warangal district.

The aim of this paper is to focus on the satavahana culture in this region, wlth a view ultimately to focuss on the beginnings of the Satavahana period in this part of tne Deccan bo systematic excavation of a potential site.

IX. 12

A COMPARATIVE STUDY OF TWO BUDDHIST IMAGES BEARING DATED INSCRIPTIONS

Jagatpati Sarkar, HOOGLY

The undated inscriptions are often dated on paleographic grounds. In case of image inscriptions, their dates may be suggested on the basis of the stylistic representations of the images concerned. Before we give a fair trial to this method, we may verify its effectiveness by making comparative study of two Buddhist images with dated inscriptions. Namely, Sarnath Buddhist image having an

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inscription of Kaniska's year 3 (i.e. A.D. 81) and the Sarnath Buddhist image inscription of Kumara Gupta II (Gupta Year—154 i.e. A.D. 473). Although the two images are found in the same place, the difference of time is amply testified to by the difference in stylistic representation of the iconic types of Lord Buddha.

IX. 13

DECIPHERMENT OF INSCRIPTIONS SOME MEDIEVAL REFERENCES

Sreeramula Rajeswara Sarma, ALIGARH

This paper is intended as a tribute to the Asiatic Society which pioneered, among others, epigraphic studies in India. The paper discusses some references to the decipherment of inscriptions in medieval India and shows that the decipherment and study of inscriptions, though sporadic, was nevertheless a well-known intellectual activity and that occasionally wax impressions were taken off from stone inscriptions in order to get them deciphered by expert scholars.

IX. 14

COPPER PUNCH-MARKED COINS FROM NĀRI DIHA

Ram Sekhar Singh, PATNA

Nāri Diha, an ancient mound in the village Nurallahapur under Khodamandpur block of Begusarai district, is situated on Rosara road about 2 K.M. north-west of Begampur. The site lies on the left bank of the river Burhi Gandaka. A major portion of the mound has already been eroded by the river. Recently a large number of Copper punch-marked coins bearing varying sizes, shapes and weight have come out due to the erosion. Symbols depicted on these are also very interesting which deserve special attention. It would not be out of place to mention here that a good number of such coins had been reported earlier from its localities. Besides, three cources of bricks and a few miniature grey ware and red ware were found embedded in the section facing north-east. A few brick-bats have been seen scattered on the surface of the mound. A terracotta plaque has also been picked up.

The geography and topography of the site is also very interesting. The river Burhi Gandaka and its tributories surrounding this site and other ancient sites in its neighbourhood undoubtedly facilitated trade and commerce in the past.

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X. Indian Linguistics

X. 1

TATSAMA AND TADBHAVA SYNONYMS IN ORIYA LANGUAGE

Krishna Chandra Acharya, BHUBANESWAR

The Evolution of regional languages from Sanskrit through Prakrit and Apabhramsa is a common linguistic feature in India. As a rule, the vocabulary of almost all the modern Indian languages falls under four categories of words, viz : 1) Tatsama (Identical with Sanskrit) 2) Tadbhava (Derived from Sanskrit) 3) Deśaja (Country born) and 4) Vaideśika (of foreign origin). The present paper aims at making some observations on the first two categories of words in Oriya language. It is interesting to note that the Tatsama and Tadbhava forms of the same base denoting the same object are both used in the spoken idiom whereas in certain cases the *tatsama* words are used only in literature, there corresponding *tadbhava* forms being limited to common use. In some other cases again, there is no *tadbhava* form save the *tatsama* ones which are used both in literature and common usage, for example, the words like *ākāśa, phala* etc. These have no *tadbhava* forms. It is a common practice, more or less applicable to all the Indian languages, to take recourse to genuine *tadbhava* or Sanskrit words for the sake of polished expression in literary compositions which is not so in case of common usage. In course of time the interaction between literature and common usage brought them closer to each other so much so that unlike Prakrit or Apabhramsa the modern vernacular shows a greater influence of Sanskrit on it marked by the abundance of *tatsama* words.

X. 2

PĀṆINI AND DIONYSIUS THRAX

Satya Ranjan Banerjee, CALCUTTA

A study of Pāṇini (5th or 4th cent. B.C.) and Dionysius Thrax (2nd cent. B.C) may lead us to a comparison between the two with regard to their methods of linguistic thoughts and ideas. Pāṇini's Aṣṭādhyāyī is a volumnous work and is very complex, whereas Dionysius Thrax's grammar, *τέχνη Γραμματικη'* ('Art of writing'), is a small work of less than four hundred lines in ordinary Greek

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type. Dionysius Thrax's work was translated into Armenian in the 5th cent. A.D. and then into Syriac at a much later time. Just as Pāṇini's Aṣṭādhyāyī worked as a model for later Sanskrit grammarians, so also Dionysius Thrax's grammar worked as a model for Latin, Armerian and Syrian grammars for many centuries. In this short space and time it is not possible to give a thorough analysis of these two grammarians, but an attempt is made here only to show their approach towards the treatment of phonetics.

With regard to the classification of sounds each author has described the sound system of their languages almost in a similar way, but with different terminology signifying different conception of the same thing. Sounds are classified into vowels and consonants, and are again classified into different categories, such as, voiceless and voiced, aspirate and non-aspirate, plosives, semivowels, spirants including sibilants and so on. The structure of the classification system is given below :

Vowels	Consonants		
φωνήεντα	*sparśa*	Voiceless	Voiced
α'νεύπροσβολης	(spṛṣṭa)	unvoiced	
aspṛṣṭa	Stops	breathed	
Lat. sonuntus	Mutes	*aghoṣa*	*ghoṣa*
	α''φωνα	teneus	mediae
	μετὰπροσβολης	surd	sonant
	Plosives	hard	soft
	Implosives	unaspirate	aspirate
	Explosives	non-aspirated	
	Occlusives	smooth (*φιλα'*)	rough (*δασέα*)
		thin (*φιλοι'*)	thick (*δασὺ*)
		Fortes/lenes	spiritus asper
	Semi-Vowels		
	ε'μι'φωνα		
	Spirants		
	(Sibilants)		
	Fricatives		

All these terms will be explained in the paper.

X. 3

A SPECTROGRAPHIC STUDY

S. Basu-Ghosh

The total number of aspirated sounds as recognised by the

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Sanskrit Phoneticians is fifteen—They are classified into two groups—voiced and voiceless. gh, jh, ḍh, dh, bh and h are the voiced aspirates—kh, ch, ṭh, th, ph, ś, ṣ, s and ḥ are the voiceless aspirates —List of words—Analysis—Discussion and conclusion.

X. 4

TRIMUNI ON THE CONCEPT OF *VĀKYA*

Arati Bebortha, PURI

It is well-known to the students of Indian Linguistics that the concept of some linguistic terms is found mentioned in ancient grammatical literature. At present scholars are interested to know the opinions of the ancient grammarians regarding the concept of linguistic terms.

The present article will critically deal with the concept of *Vākya* as presented by *Trimuni*—Pānini, Kātyāyana and Patañjali. Though Pāṇini has not given any concept of *Vākya* in his *Aṣṭādhyāyī*, it will be tried to get some concept of *Vākya* from his rules. This will be compared with the concept of *Vākya* as presented in the *Vārtika* and the *Mahābhāṣya* by Kātyāyana and Patañjali, respectively.

Finally, ancient concept of *Vākya* will be examined in the context of modern linguistics developed today.

X. 5

THE ROLE OF A (अ) IN THE PRATYĀHĀRA LAṆ (लण्) OR THE QUESTIONABLE VALIDITY OF THE *PRATYĀHĀRA-RA* (र)

V. V. Bhandare

Brevity has always remained the very soul of *Pāṇini's Aṣṭādhyayī*, and the truth of the statement is beyond any controversy. The maxim "अर्धमात्रालाघवेन पुत्रोत्सवं मन्यन्ते वैयाकरणाः।" is nowhere else best illustrated except this manumental work of *Pāṇini*. To achieve this brevity *Pāṇini* has employed several devices, among which indicatory letters (*anu-bandhas* or its) are the most outstanding. These indicatory letters have substantially contributed to the brevity and have played significant role in the *Pāṇinian* system of grammar.

Pāṇini has used these indicatory letters in the formation of

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abbreviations (*pratyaharas*) which are recognised as *Māheswara sūtras*. The alphabets in *Devanāgari* have been so dexterously arranged by *Pāṇini* as to cater to his needs in the arrangement of the *Aṣṭadhyāyi*. The skilful arrangement has yielded to him as many as forty one (two ?) *pratyāhāras*, which are employed by him throughout his work. Out of fourteen *Māheshwara sūtras*, the sixth one viz. *Laṇ* (लण्) has been the bone of contention among later grammarians for the reasons more than one.

The formation of the *prātyāhara Laṇ* and subsequently the *pratyāhāra ra* (र) has given rise to an unprecedented controversy involving so many issues. The later grammarians are seen to be divided into two groups on this issue and are seen to be arguing in the best possible way to strengthen their position. The arguments and the counter-arguments involved in the controversy are highly engaging and therefore deserve full consideration.

X. 6

सारस्वत-सूत्रपाठ में अनुबन्ध-विन्यास

प्रवीण भारद्वाज, कुरुक्षेत्र

वेदों को व्याकरण-शास्त्र का मूल माना जाता है। वैदिक मन्त्रों के अनुशीलन से वहां अनेक पदों की व्याकरण-विषयक व्युत्पत्तियों दृष्टिगोचर होती हैं, जिनसे स्पष्ट है कि वेद ही व्याकरण-शास्त्र के मूल-स्त्रोत हैं। पतंजलि ने व्याकरणाध्ययन के प्रयोजनों पर प्रकाश डालते हुए पाँच वैदिक ऋचाओं को उद्धृत किया है। पतंजलि के पूर्ववर्ती आचार्य यास्क ने भी "चत्वारि वाक्" मन्त्र की व्याख्या व्याकरणपरक की है।

संस्कृत-वैयाकरण-जगत् में आचार्य पाणिनि का नाम बड़े आदर से स्मरण किया जाता है। पाणिनि के पूर्ववर्ती आचार्यों ने संस्कृत व्याकरण की एक विस्तृत पृष्ठ-भूमि तैयार कर दी थी, जिसके आधार पर आचार्य पाणिनि ने अपनी अद्वितीया कृति "अष्टाध्यायी" का प्रणयन किया। स्वयं आचार्य पाणिनि ने अपने पूर्ववर्ती दस वैयाकरणों का नामतः उल्लेख करके, उनके मत संग्रहण करते हुए, सादर स्मरण किया है। पाणिनि के परवर्ती काल में भी वैयाकरणों को एक सूदीर्घ अनवच्छिन्न परम्परा रही। इसी परम्परा में आविभूर्त हुए "सारस्वत-सूत्रपाठ के प्रणेता—अनुभूतिस्वरूपाचार्य"।

व्याकरण का प्रणयन लाघव से शब्द-ज्ञान के लिए किया जाता है। जिसके लिए विभिन्न शैलियों का आश्रयण किया गया है। जैसे—'प्रत्याहार-सूत्र', 'संज्ञा-विधान', 'अनुबन्ध-विन्यास' आदि शब्दानुशासन को संक्षेप में प्रस्तुत करने में अनुबन्ध-शैली की महती भूमिका होती है।

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प्रस्तुत शोध-निबन्ध में 'सारस्वत-सूत्रपाठ में अनुबन्ध-विन्यास' को आंकने का प्रयत्न किया गया है कि किस प्रकार से परवर्तीकाल में पाणिनीय निरर्थक अनुबन्ध वर्णों का परित्याग करते हुए तथा अनेक अनुबन्ध-वर्णों का भिन्नता से चयन करते हुए सारस्वतकार ने मौलिकता को बनाये रखा है।

X. 7

LINGUISTIC EVALUATION OF KARMAPRAVACANĪYA

Sudhi Kant Bharadwaj, ROHTAK

Karmapravacanīya is an important linguistic entity in Sanskrit. Pāṇini has used this word as a technical term in connection with certain words as anu, upa, apa, pari, an, prati, abhi, adhi, su, ati and api. Though all these words have been enumerated by pāṇini in the category of nipātas (Pāṇ. 1.4.58) and subsequently as prefixes in connection with the verb (Pāṇ. 1.4.59), yet their special mention in relation to certain meanings denoted by them (Pāṇ. 1.4.83-97) speaks of their separate entity.

As suggested by its name, Karmapravacanīya is a meaningful term. The particles mentioned as karmapravacanīyas have an important syntactical significance. In this paper, the linguistic place of these words both from semantic and syntactical point of view has been examined keeping in view the purport of Pāṇini and the comments of later grammarians as Patanjali, Bhartrhari, Helaraja, Bhattoji Dikṣit etc. The examples given by the commentators vis-a-vis their actual occurrance in the literature have been examined specially with the view to tracing the historical development of such a linguistic relation as denoted by karmarpavacanīya.

X. 8

GRAMMAR AND LEXICON

Mrs. Saroja Bhate, PUNE

Modern descriptive Linguistics treats Lexicon as an appendix to grammar. In the ancient Sanskrit grammatical tradition also lexicon in the form of *dhātupāṭha* and *gaṇapātha* is appended to the main system of grammar. The wellknown story of Bṛhaspati teaching the science of words to Indra for a thousand heavenly years and yet being unable to exhaust its contents points to the earliest notion of composing the grammar of Sanskrit in the form of a lexicon. The same story, however, tells the failure of this supposedly foremost model of grammar. Although the earliest grammatical tradition has adopted

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the *Sūtra* mode of composition, it is not completely detached from lexical approach to Sanskrit.

Of the two types of morphology described by Pāṇini, the derivational morphology obtained in the three sections—*kṛt*, *taddhita*, and *Samāsa*—evinces some principles of arrangement of vocabulary which can be looked upon as the lexicographical principles employed by Pāṇini within the framework of his grammar. The present paper is an attempt at discovering such principles.

X. 9

भट्टोजि दीक्षित विरचित शब्दकौस्तुभ की पूर्णता पर विचार

पतञ्जलि कुमार भाटिया, दिल्ली

सत्रहवीं शताब्दी में संस्कृत व्याकरण के मूर्धन्य विद्वान् भट्टोजिदीक्षित ने व्याकरण की दोनों प्रमुख धाराओं—सूत्रक्रमानुसारी तथा प्रक्रियाक्रमानुसारी—पर ग्रन्थ लिखे। भट्टोजिदीक्षित ने महाभाष्य का अनुसरण करते हुए अष्टाध्यायी पर सूत्रक्रमानुसारी शैली से एक विस्तृत व्याख्यानग्रन्थ 'शब्दकौस्तुभ' की रचना की। वर्तमान काल में यह ग्रन्थ केवल साढ़े तीन अध्यायों तक मिलता है। अवशिष्ट साढ़े पांच अध्यायों के हस्तलेख भी कहीं उपलब्ध नहीं।

शब्दकौस्तुभ की असम्पूर्णता को देखते हुए संस्कृत व्याकरण के दो मूर्धन्य विद्वानों श्रीवेटवटकर तथा श्रीकाशीनाथ वासुदेव अभ्यङ्कर ने यह विचार व्यक्त किया कि सम्भवतः यह ग्रन्थ लेखक (भट्टोजिदीक्षित) ने पूर्ण नहीं किया।

इस शोधनिबन्ध में अन्तरङ्ग एवं बहिरङ्ग प्रमाणों के आधार पर उन की इस मान्यता का खण्डन किया गया है तथा यह प्रतिपादित करने का प्रयास किया गया है कि भट्टोजिदीक्षित ने शब्दकौस्तुभ सम्पूर्ण अष्टाध्यायी पर लिखा था।

X. 10

SUFFIXES OR INFIXES

Krishna Bhattacharya, CALCUTTA

The word Vikaraṇa is technically used in Sanskrit Grammar. Vikaraṇas are generally defined as root-determinatives. They are inserted between the root and the conjugational suffixes and thus form ten different types of present stem. In this connection it is to be noted that the vikaraṇa śnam is an exception. It occurs between the vowel of the root and the following consonant.

It is obvious that the addition of the vikaraṇas to roots to form ten present classes minifests nothing but the morphological process called suffixation. Now the question is whether these vikaraṇas are

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suffixes or infixes. The present paper attempts to explain this following the principle of Structural Linguistics.

X. 11

TRIBAL INTERPRETATION OF THE WORD *ARYA*

S.K. Bhowmik, ULUBERIA

Original meaning of the word *Arya* was cultivator. The "Sanskrit root AR, of which the general and original meaning is *plough*. We find it intact in Latin and in Italian *arere*, in Slavic *arati* to plough, in Greek *arotron*, Tchekh (so-called Bohemian, a Slavic language) *oradlo* a plough, in English *arable* fit to be ploughed, in Greek *aroura*, Latin *ar-bhum* a ploughed field etc. etc. Arya itself is connected with this root, and that the people who took it for their own originally meant to call themselves 'the people who plough' in proud distinction from their sheep-raising, steppe-roaming, robber-neighbors *Tura*."

Arya or AR is originated to *Austro-Asiatic* or *Asura* languages. In Santali, Munda, Ho, Asura and Kormali languages AR is connected with cultivation. Santali *aryao* (*arjao*) means to cultivate. In an early stage *aryon* (*arjon*) was the main source of income and when the word was placed in Sanskrit the word *arjon* (income) including English *earn*, M.E. *earnen*, O.E. *earnian* was born. There is no evidence in Sanskrit of its first stage that a sheep-grazing nomadic tribal people claimed themselves to be known as *Aryan*. This name has been given to them by some modern European Scholars. Their name was something originated to *vid* (to see or to know) and they called themselves *Vidia* (Bedia or Beda) meaning to us *nomads* but to them 'man of knowledge' and outside India *Bedbin* or *Bedouin* meaning the same. Just like today's nomadic *Bedes* they also would sell medicine with magic words for healing diseases beside other occupations, and by this practice they got themselves to be known as *Bed-ia* or a man of knowledge. The word *Bed-ia* is equivalent to *Kaviraj* or *Doctor* which get the general meaning 'medical practitioner' having the original meaning 'a scholar'

X. 12

THE CONCEPT OF *UPADEŚA* IN SANSKRIT GRAMMAR

Banamali Biswal, POONA

The term *upadeśa* literally means 'instruction'. But technically it refers to 'original enunciation' in Sanskrit Grammar. Any gramma-

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tical element mentioned for the first time is known as *upadeśa* in Pāṇini's *Aṣṭādhyāyī*. He has used the term *upadeśa* eleven times directly in the *sūtras*, without defining it.

Kātyāyana, the author of *Vārtikas*, has used the term *upapesa* with reference to many contexts like phonological, accentual etc., but he has not defined it.

It is Patanjali, who has defined the term *upadeśa* for the first time in his *Mahābhāṣya*. Moreover, the term *upadeśa* is given a status of grammatical concept in his work.

It is proposed to study the origin and development of the concept : *upadeśa* and its relevance to the derivational mechanism in the school of Pāṇinian Grammar.

X. 13

DESCRIPTIVE NOTES ON VOCOID ALLOGRAPHS

S. Biswas, GUWAHATI

Least attention has hitherto been paid to the study and analysis of the problems and complexities involving Graphemes, but the graphemic representation of phonemes and morphemes might come as well in the purview of Linguistic study.

This paper has been intended to touch on the characteristic features in the use of vocoid allographs of Bengali in different phonemic environments. Leaving aside the basic concepts and matters arising out of referencial disharmony of graphemes, the conventional patterns of vocoid allographs (the contoid graphes have been deliberately left untouched as a close analysis of these graphemic designs calls for a longer discussion), their distribution features and other incidental matters have been analysed from a linguistic standpoint.

The auther freely imports the terms port manteau grapheme, replacive and substitution graphemes in order to describe certain unique features exhibited by the Bengali vocoid allographs.

X. 14

A CRITICAL DISCUSSION ON PĀNINĪ SŪTRA NĀJHALAU

A.K. Chakrabarti

The *Nājhalau* Sūtra is interlinked with Grahaṇakaṣāstra i.e. अणुदित्सवर्णस्य चाप्रत्ययः. The अइ Pratyāhāra includes हकार in that case

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अ becomes the Sañjñā of आकार Although आ is not the Sañjā of ह्-कार। That is why the interpretas has to interpolate आ in Nājjhalau Sūtra. But we want to submit that the interpretation is not necessary. Although ह्-कार may be the Sañjñā of आकार and प्लुत आकार, this would not be necessary because Mahābhāṣyakāra himself has accepted the जातिपक्ष of the वर्ण under the Pratyāhāra 'अण्'.

But the admission of the जातिपक्ष may do away with Grahaṇaka Śāstra. In order to obviate this possibility we shall proceed to show that there is a definite distinction between सावर्ण्य and एकसंज्ञाधीनत्व based on सावर्ण्य. In that case the Grahaṇakaśāstra is saved as well as the explanation of नाज्झलौ Sūtra by interpolating आकार becomes superfluous. In the same way सावर्ण्य of दीर्घ & प्लुत इकार and शकार, दीर्घ & प्लुत ऋकार and ऋकार which are being tactly accepted by later वैयाकरणs as सवर्ण of each other may not at all be necessary. The possibility of admitting सावर्ण्य of अच् and हल् is practically non-existant, if we just care to go into the intention of the Sūtrakāra. The scope of the Sūtra as formulated by Sūtrakāra appears to be unduly wide and some interpretations have suggested that the Sūtra might have been better if it were formulated as नाकझलौ We shall here go into the objection of Nāgeśa and try to defend the stand of Sūtrakāra.

X. 15

THE LINGUISTIC PHILOSOPHY OF YĀSKA

Sukumar Chattopadhyay, BURDWAN

The Nirukta of Yāska is the oldest commentary on the Veda. Keeping his view on the infallibility of Veda, Yāska has interpreted the Vedic words in the following way (i) words explained in 'Pratyakṣavṛtti' (i.e. whose roots are apparent), (ii) words explained in 'Parokṣavṛtti' (i.e. whose roots can be inferred), and (iii) words explained in 'Atiparokṣavṛtti' (i.e. whose roots are non-existent.

Nirukta bears an intermediate position between the Vedic and the classical Sanskrit. As expounder of the Nighaṇṭu and commentator of about 600 Vedic stanzas, Yāska shows the close affinity between these two stages of the language. He has etymologised words even showing the dialectal difference of the language. In the present monograph we have tried to establish Yāska as a great philosopher of all times by analysing the hidden linguistic philosophy in the Nirukta.

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X. 16

ON REFERENCE TO VERBAL ROOTS IN PĀṆINI'S RULES

Karuna Sindhu Das, CALCUTTA

Verbal roots are found mentioned in Pāṇini's rules either by group names viz. *tudādi* etc. or by technical terms viz. *ghu* etc. or in one of the following ways :—

a) The root is mentioned in its bare form without any indicatory letter(s). (b) It appears with its indicatory letter(s). (c) Either –a, or –i or -u is finally affixed to it. Or, (d) it is represented by a form identical in most cases with that of the present indicative -ti conjugation of the root concerned. Notably, no particular mode of reference is exclusively meant for particular roots i.e. to say, the same roots are found in either bare form or -i form or so. Sometimes the affix differs from the actual index given in the dhātupāṭha (cf. √gaml- : √gami : √gam-). Sometimes affixation leads to augmentation within the root (cf. √vid—: √vinda—; √lip–: √ limpa—).

The vārttika viz. ikśtipau dhātunirdeśe on P. 3.3.108 mentions -i and -ti as the suffixes meant for reference to roots. The index K in -i i.e. -ik does not however effect *samprasāraṇa* of semi-vowel in the roots viz. √svapi—, √pracchi–, √grahi— etc. The other suffix viz. -ti i.e. -śtip is treated as *sārvadhātuka* with its initial index ś to effect replacement of root-form and certain other operations. Some eighty roots are represented by -ti forms and in almost all cases operations including affixation of usual infix to the root has occurred, *arti*, *sarti*, *araṣṭi* etc. being exceptions to the general practice. There are however cases where -ti is affixed to a root which undergoes in practice middle conjugation only (cf. mriyati, śeti, dayati, sūti etc.). Needless to say, a -ti form represents a root in all its voices. Sometimes a form by its association with another root may lead to make a choice between two styles of conjugation. For example, while association with *arti* and *sarti* in P. 3.1.56 point at active conjugation for śās-, association with śās—points at the third class of conjugation meant for the roots represented by *arti* and *sarti*.

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X. 17

THE INDECLINABLES IN SANSKRIT

Pradipta Kumar Das, PUNE

If we examine some indeclinables in Sanskrit, we find that they were declined regularly as nouns in Indo-European period. For example, in Classical Sanskrit *Svadhā* or *Svasti*, they are declined as nouns in veda and pre-vedic period, for example *Svadhābhiḥ*, *Svadhayā*, *Svastibhiḥ* etc.

There are certain indeclinables which represent one of the *vibhaktis* and their other forms of the *vibhakti* are lost, for example *uccaiḥ*, *nīcaiḥ* and *śanaiḥ*.

Besides these, the indeclinables like *prātar*, *sāyam* etc. are always indeclinables in Indo-European and Old-Indo-Aryan period.

The present article attempts a study of the Sanskrit Indeclinables.

X. 18

THE SYNTACTIC ROLE OF '*ADHI-*' IN PĀṆINIAN *KĀRAKA*-SYSTEM.

Achyutananda Dash, POONA

The Pāṇinian *Kāraka*-system is the key-stone for the syntactic and semantic relation in Sanskrit Grammar. The *Kāraka* is defined as : being an item construed with an action (i. e, *Kriyānvayitvam Kārakatvam*). Many theories and concepts have been put forth by the grammarians and logicians regarding the *Kāraka* relation. The Pāṇinian *kāraka* system remained ambiguous to the modern thinkers, who have formulated the relational grammar and T. G. Grammar.

In this paper, I would like to present the Syntactic role of '*adhi-*', a preverb/a preposition, in Pāṇinian *kāraka* system in the light of R. G. Grammar. In this paper, the study is mainly based on a new thought on P.1.4.46 (*adhiśīṅsthāsām karma*), by which the designation *karman* is given to the substratum of the action denoted by the verbal bases : *śīṅ*-'to sleep', *sthā*-'to stay' and *ās*-'to sit', when they are preceded by *adhi*. The tradition gives the example(s) : *adhiśete*/*adhitiṣṭhati*/*adhyāste* (*vā*) *vaikuṇṭham hariḥ* ; i.e. 'Hari sleeps/stays/sits in/on Vaikuṇṭha. In such examples can really the items (NPs) like Vaikuṇṭha etc. be treated as *karman* ? Do they fulfil the true nature of *karman* ? If not, what can be an alternative explanation ?

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Can *adhi* be assigned with a different property like *karmapravacanīya*, which governs *dvitīyā* and *adhi* itself expresses *adhikaraṇa* ? An attempt has been made to solve these questions in this paper. I hope the way of approch will be very well justifiable even in the traditional principle also.

X. 19

EVOLUTION OF SAMBALPURI LANGUAGE

Ashok Kumar Dash,

Though Sambalpuri language is an important language of Aryan family of language, much attention has not been given to its linguistic study by the scholars yet. Moreover, it is argued that it is a derivation of Oriya and hence it is a dialect which chauvinism on this point is leading to considerable animosity between the Oriya speakers and Sambalpuri elite. This argument is there because the language has no script of its own and poor in written literature, though it has its own identity like that of Awadhi and Chhatisgarhi languages. To the misfortune of the language, the language has not been patronised by any ruler in the past because during the Mughals, Marathas and English regimes Urdu, Hindi etc. were the court languages. It was finally handed over to Orissa in 1905 due to the Oriya Linguistic nationalism and the language of this area has been neglected for a longtime.

Sambalpuri is spoken in the Western Parts of Orissa, mainly in Sambalpur, Bolangir, Kalahandi and Sundargarh districts and in some parts of Dhenkanal and Phulbani districts. Also some boardering areas of neighbouring states like Madhya Pradesh and Bihar come under this language speaking region. In oncient times this region was known as Kosala which was a part of Mahākosala. Historically the region has a glorious back-ground with many historical monuments, forts, inscriptions etc. History also shows that the state of Kosala had little connexion with Utkal in the past and it had its own culture and civilisation which differed from that of ancient Orissa or Utkal. Rather, Historically and Geographically the region had a harmonious and indispensible relation with the other parts of Kosala coming mainly under Madhya Pradesh. Though Sambalpuri language does not have a script of its own now, it is evident that it had some kind of a script nearer to proto-Bengali script, which was used in incriptions and coins now discovered.

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May be due to these reasons oriya language and literature did not flouish in this region in the past.

Sambalpuri is a newly discovered Indo-Aryan language belonging to the Intermidiate group of Indo-Aryan on the basis of history of Aryan emigration in successive waves and a language of Eastern group linguistically and geographically. As it is obvious from the classification, Sambalpuri has closer affinity with Awadhi, Bagheli, and Chhatisgarhi languages (All of Eastern Hindi group) than Oriya language which belongs to outer group of NIA. Thus, Sambalpuri language has been derived from Ardha Māgadhi as other Eastern Hindi Languages as said earlier. That is why some basic features of Ardha Magadhi Prākrit are found in the language. This does not mean that the language has no relation at all with Oriya language. As Oriya language sprang from Māgadhi Prākrit and some features of Magadhi are found in Ardha-magadhi some similarities are there between Oriya and Sambalpuri language which have confused many scholars in Oriya. However, the study of the difference between the two such as vocabulary, phonology, Morphology, Syntax shows that the language is not a dialect of Oriya but a small branch of Aryan language like Eastern Hindi languages, which has its own identity.

X. 20

SOCIOLINGUISTIC STUDY OF A FEW PĀṆINIAN IDIOMS

Radhamadhab Dash, BHUBANESWAR

The *Aṣṭādhyāyī* of Pāṇini through its sūtras has preserved the folk culture in the form of idiomatic examples possibly thought of as common place occurrence either expressed by him in the form of the sūtras providing for irregular words i.e. nipātana sūtras, or indicated or implied through his stem-suffix-meaning formula covering a wide range of cultural, agricultural, political, economic, religious and secular aspects of the society. The idiomatic examples of Pāṇini show their truly humanistic tendencies being the word-replica of the people's expressions reflecting the inherent mental state and outward conduct in social set-up. Besides this humanitarian value of the present topic, the sociolinguistic tendencies may be reconstructed on the basis of a few Pāṇinian idiomatic examples.

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X. 21

THE DISTINCTION BETWEEN NOUNS AND ADJECTIVES IN SANSKRIT

Sinirdudha Dash, POONA

Adjectives are treated to be the same as nouns in the grammatical categories of Sanskrit. We claim that nouns and adjectives are distinct lexical categories in Sanskrit. The purpose of this paper is to show the centrality of this claim to any adequate treatment of the grammar of Sanskrit, especially when it is viewed from the perspective of Universal Grammar. We have also shown that there are two distinct ways to categorise words : either as lexical categories, which are based on the intrinic properties of words, or as relational categories, which are based on relation in syntactic configurations in which words can find themselves. The former leads to the categories of adjective and noun, while the latter to the categories of predicate and modifier. When the categories of predicate and modifier are restricted to single lexical items, both of the pairs of categories lead to cross-categorization, which itself provides the basis for the correct statement of the agreement of adjectives with nouns in predicational and modificational structures at the level of phrase structure.

X. 22

LINGUISTICS IS A SOCIAL PHENOMENON. ITS ORIGIN, DEVELOPMENT AND REJUVENATION COME TO LIME LIGHT WITH THAT OF THE SOCIETY ITSELF

Asit Kumar Dutta

Study of language in its wide and comprehensive form is identical with that of the society itself.

There was an epoch when man was not distinct from the animal, when he had no speech to communicate to others. His fore two legs were not adapted to collect anything, nor used to fight. One thing he could do that he could stand erect and move about his two feet alone in case of urgent need. This became his habit for many thousand years of transition. He had to live against so many odds of nature and other ferocious beasts. Sometimes he caught hold of the stone club to fight, to hurl it to kill the beasts for food. It took long, long years to make the hands free. The urge was felt, experience was accumulated. And at last hand had became free and

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attained even greater dexterity and skill, and the greater flexibility thus acquired was inherited and increased from generation to generation.

Thus the hand is not only the organ of labour, it is also the product of labour. First it and with it speech—these were the most essential stimuli under the influence of which the brain of the ape gradually changed into that of man, which for all its similarity is far larger and more perfect.

Much more important is the direct and demonstrative reaction of the development of the hand on the rest of the organism. Man was so long orphan of Nature. Now, he to some extent mastered nature. With the development of hand with labour, widened man's horizon at every new advance. The people felt urge to come closer together. They took the advantage of joint activity and arrived at the point that they had something to say to one another. The urge created its organ, the undeveloped larynx of the ape was slowly but surely transformed by means of modulation in order to produce constantly more developed modulation, and the organs of the mouth gradually learned to pronounce one articulate sound after another.

It implies development due to application of labour which caused haired ape turn to the father of the civilised man. It ls similar to the mastery over nature.

Animals could not reproduce anything collecting materials from nature. The forefather of man—Ape also could not do that. But his fore two legs sometime became ready to do something. He felt urge. In the long race of development these legs became free and became stable to do more than what he could do with four legs.

In India also we have the same experience with others. The language of primitive Indians were lost, portion of which has been discovered in the excavations of Mahenjodaro and Harappa. But its total history with its development from the origin is not known.

We became acquainted with the language of Aryans, the language of Vedas. The experiences, ideologies, thinking of the then people of India is largely explicit in the Vedas.

People had made themselves organised in the society, they were able to produce the materials for their day-to-day existence. And expressed that feelings what they experienced in the running life.

They felt the necessity of fire, the waters, wind, the sun. They could not understand how nature haunted their lives, how its creative characteristics helped them, how it became disastrous by creating flood, earthquake etc.

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From this lack of knowledge they started fearing nature and that was moulded into the form of worship.

In the Vedas we observe development of man, society and his language.

He produced wealth, he created the society and some kind of state.

But his production and reproduction was a secondary matter, what was given top most priority was the mind of man, the brain. Automatically hands retreared. To thing mass were not the authority of the society, but those who were not engaged with the production system, but lord of it.

So, poets made tribute to the unknown obscure power of the nature.

Language also expressed the experience of the so-called society, its social relation, and cravings, ideologies philosophies and notion of the ruling class itself.

X. 23

एकदेशविकृतमनन्यवत् परिभाषा—एक नवीन दृष्टि

पुष्पा दीक्षित, विलासपुर

प्राग्दीव्यतोऽण् सूत्र में दीव्यति के स्थान पर दीव्यत् इस विकृत निर्देश से एक-देशविकृतमनन्यवत् परिभाषा अंकित की गई है जो कि कार्यकालपक्ष में रामौ की पद संज्ञा करके चरितार्थ होती है क्योंकि वृद्धि होने के बाद रामौ में (राम+औ) परादिवत् मानने से अदन्त प्रकृति नहीं मिलती और पूर्वान्तवत् मानने से औ प्रत्यय नहीं मिलता और उभय मानने उभयत आश्रय के नान्तादिवत् भाष्य का विरोध होता है अतः मान्त को अदन्त मानने हेतु प्रकृत परिभाषा की उपयोगिता बताकर उससे वचन हेतु अनेक स्थलों पर उससी अनित्यता की चर्चा की गई है।

वस्तुतः इसकी अनित्यता की चर्चा हेतु जिन स्थलों की चर्चा हैतु सभी स्थल स्थानिवत् सूत्र से अथवा उसके अनल्विधौ निषेध से गतार्थ हो जाते हैं। अल्लोपोऽनः, एते लिङि झलां जशोऽन्ते और उगिदचां सर्वनाम स्थाने आदि जितने भी सूत्रों का उल्लेख करके इस परिभाषा की अनित्यता की चर्चा की गई है वे सारे कार्य अलाश्रय कार्य हैं और एङः इत्यादि कार्य करके जो सुप्त्व का अतिदेश किया गया है वह स्थानिवद्भाव से ही गतार्थ है अतः प्रकृत परिभाषा व्यर्थ है।

प्राग्दीव्यतोऽण् का विकृत निर्देश वस्तुतः परिभाषा का ज्ञापक भाष्य न होकर एकदेशी भाष्य है। और यदि उसे ज्ञापक माना भी जाये तो वह यह ज्ञापन करता है कि प्राग्दीव्यतोऽण् में अनर्थक प्रयोग करके अण् का अधिकार किया वह ज्ञापित

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करता है कि यह अधिकार तस्थापत्यम् आदि अर्थनिर्देशक सूगों में ही जाये और अत इञ् आदि अधिक में न जाये ।

इसके अतिरिक्त यथोद्देश पक्ष में सुप्तिङन्तं पदं से पद संज्ञा सिद्ध होने पर "एकतरेण पक्षेण लक्ष्यसिद्धौ पक्षान्तरेण दोषदानमनुचितम्" भाष्य के अनुसार संगति करके भी परिभाषा की उद्भावना व्यर्थ है ।

परिभाषा का प्रत्येक अंश लोकसिद्ध है तथा शब्दनित्यत्व सिद्धान्त पक्ष होने के कारण शब्द के विकार की चर्चा भी व्यर्थ है ।

X. 24

PROBLEM OF नञर्थ :

R.P. Dubey, RANCHI

The Grammarians & Linguists accept that lingua franca is the only source of words for their study of grammar & linguistics. It is also an established fact that relation between word & meaning is eternal. A grammarian takes up a word coming out from loka for his observation through the rules of grammar & a linguist investigates their relationship. And it is therefore, that the form of a word & its meaning sometimes vary in grammar & linguistics. The relevance of Nañ & its meaning has got much scope of study in this context. The synopsis of the proposed paper is given here under :—

Nature of Nañ in Sanskrit Grammar

meaning & uses of Nañ in Lokabhāṣā—Nañ compounds—direction of meaning of Nañ : Prasajya pratisedha & Paryudāsa pratisedha—problem of certainty of meaning and its acknowledgement in uses.

Kinds of Nañartha

Six kinds of meaning of Nañ—identity of Contradictory & Contrary Nañ—causes of dyotakatā & bodhakatā in meaning—uses of two negatives for positive meaning of Nañ.

Problem of Nañartha in Western view

use of Accent & Stress for नञर्थ—contribution of Jespersan regarding the meaning of Nañ.

Implication of Nañ with Nominals

Study of the meaning in the sentences अब्राह्मणो गच्छति and न ब्राह्मणो गच्छति—Nañ as a compound with Nominals & Without Compound having such senses—difference of use & contradiction in ascertainment of meaning—role of the उत्तरपद in नञर्थ—Conflict in meaning of quality by Nañ—Nañ for negation.

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Use of Nañ with Verbs

Verb with compound Nañ & its meaning—use of Nañ with Verbs & its meaning—Complication & causes of similarity and dissimilarity in meaning in both stages.

Conclusion.

X. 25

A CRITIQUE OF THE CONCEPT OF STHĀNIVADBHĀVA

Kalpana Dutta

Sthānivadbhāva is a case of Kāryātideśa. The term atideśa means extension and an atideśa rule is one which deals with an extension of action or so. A grammatical operation enjoined for one place is directed to other places by Kāryātideśa.

Panini has formulated four rules to deal with this phenomenon. The present paper is a critical study of the concept of sthānivadbhāva and its application in paninian grammar.

X, 26

THE ETYMOLOGY OF OIA. *JĪMŪTA-*

Abhijit Ghosh, CALCUTTA

OIA. *jīmúta-* m. 'stormcloud ; thundercloud ; raincloud' occurs first, but only once, in the Ṛgveda, in a late hymn containing several foreign words. In the absence of a certain etymology, native grammarians read the word in pṛṣodar-ādi gaṇa that enumerates also a few Vedic loanwords, and explain it in various fanciful ways. On the testimony of non-suffixed Prakrit *jimha-* m. 'kind of raincloud', Kuiper 1955 takes *jim-* to be the radical element, which he compares with several Austro-Asiatic words connected with 'rain, etc.', like *jhimir jhimir, jhīmīr jhīṭā, rim (i) jhimi, jhamːjham, j (h) ipir j (h) ipir, sipir ṭipic', jhamor jhomor, jhomor jhomor, jhupur jhupur, jhupur, j (h) ipsi, j (h) opso.* However, since in this interpretation the word is to be regarded as onomatopoetic, it is pointless to determine the ultimate source of the connected words, and cognate expressions are, expectingly, not wanting even in NIA., as noted by Kuiper himself. There is also no direct derivative of such words, which mean 'cloud' in Munda. Probably the immediate source of *jīmúta-* is another set of Austro-Asiatic words, which may or not be related to the above,

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e.g. khasi *jiṅmut* 'mist', Sora *jum-'mo:d* '(be) hazy', Santali *jāput'* 'heavy, cyclonic, long rain', Mundari *japud* 'id.', etc. The meaning of the last two fits well with that of *jīmūta-* and the interchangeability of the meanings 'mist ; fog ; cloud ; haze ; rain, etc.' can be attested from various languages of various families : cf. French *nuage* 'cloud ; haze ; mist' ; English *mist* and its cognates in various other European languages meaning 'mist ; fog ; haze ; to make water' all philologically connected with OIA. *meghá-* m. 'cloud' (lit. 'sprinkler'), *mīh-* f. 'mist ; fog ; downpour of water', and also many Austro-Asiatic cognate words with the sense 'mist ; fog ; haze ; obscure ; blurred ; darkness ; cloud ; rain' (the role of semantic change has not been given due consideration by Kuiper while ascertaining non-Aryan origin of Sanskrit words). Notably, Kuiper connects the second element of khasi *jiṅmut* with *but* etc. of several other Austric words meaning 'mist ; fog ; vagueness ; dim ; hazy', with which he compares Ṛgvedic *busâ-* n. 'vapour ; mist ; darkness', already connected by Tedesco 1946 with Marathi *bhusẽ* n. 'drizzling rain ; mist' and by Uhlenbeck 1898-9 with the word for 'mist ; fog' in two Iranian Pamir dialects. These again point to the interchangeability of the above meanings, and the lack of a word for 'thundercloud, etc.' might have been operative in adapting a new word in OIA. form non-Aryan source.

X 27

ANTIQUITY OF 'GẼHU' 'GOH̃Ũ' OR 'GAM'

Amal Kumar Ghosh MUZAFFARPUR.

'Godhūma' a useful cereal, is clearly mentioned in Vedic literature. In the present paper it is discussed how 'Go-dhūma' and for that matter 'Gehu', 'Gohu' or 'Gam' came to be astaple food of the Aryans. From this Vedic word 'Go-dhuma' have sprung the various Tadbhava forms such aś Gẽhu', 'Gõhũ', or 'Gam' all these details have also been discussed.

X 28

A LEXICOGRAPHICAL STUDY IN GOHAINBAROOAH

Gajendra Nath Goswami, KOKRAJHAR

Padmanāth Gohāin Barooāh (1871—1946 A,D) was one of the outstanding harbinger of Modern Assamese (Asamiya) language and culture. His creative effort towards Asamiya language is notable in many a respect. Gohāin Barooāh adopted a policy to enrich Asamiya language and culture since the last quarter of the

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nineteenth century. He liberally used different lexicon (vocables) from neighbouring Indian languages to make his writings more forceful and attractive. Truly speaking, he brought about the luminous era to Asamiya literature and paved a new way to its growth and development. His benevolent gesture attracted some new writers who adopted the technique of writings initiated by Gohāin Barooāh. It can be emphatically said that under Gohāin Barooāh's patronage Assam saw a galaxy of writers who propagated the originality of Assamese language and culture.

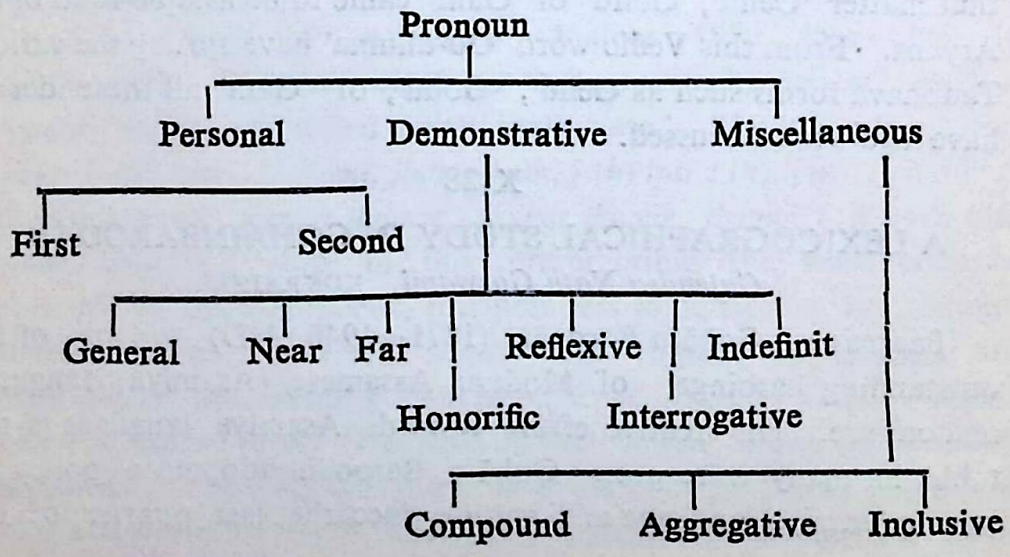
Gohāin Barooāh's writings were not only valuable but also outstanding for his distinctive style. His contribution towards the development of Assamese Iexico-graphy has added ornamental and rhetorical garlands to Asamiya language in a Sino-Tibet and Siamese-Thāi background, because of coinages (ĀRṢA-PRAYOGA) which are illustrative in his poems prose, novels, dramas and varied thought-provoking creation.

X 29

THE PRONOUNS IN ASSAMESE

S. N. Goswami, GAUHATI

The pronoun occupies a very impertant position in Indo-Aryan Speeches as they show a considerable number of phonetie disintegration in the different forms of pronouns in New Indo-Aryan. Morphologically they belong to the same category as nouns. The variety of pronominal forms provides us a sure basis for the multiplicity of forms in NIA. These pronouns in Assamese as in other NIA are derived from two sources : (i) OIA Pronominal forms, and (ii) New development i.e ; innovations in Late MIA. Such Pronouns in Assamese are mainly two types : (i) Personal, which shows no gender distinctions with a single exception, and (ii) Demonstrative, which shows sometimes gender distinctions as well as adjectival force in speech and in several cases each of them shows two forms, inferior and honorific. The personal pronouns never used in adjectival force. The historical classification of these pronouns in Assamese appear as follows :—



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Assamese like other NIA possesses the pronouns for the first and second persons only, for the third person the Demonstrative pronoun is used excepting these forms survived by the OIA third personal pronoun.

First personal pronominal base : mai"I, ami" we, mor "mine". amar my Second pers. pronomonal base ; tai "you inf." tumi "you hon." apun :

"you superior" and corresponding genitive froms are tor, tomar, aponar respectively.

All other pronouns fall under the category of Third person, The pronominal form teo "he inf." and si "he" (masculine)/tai she (feminine) and their eorresponding genitive forms teor, tar/tair are actually demonstrative pronouns.

The other pronominal forms are i"this", ei"this (fem.)" eo"this", zi "which", kon "who", kono/konoba "someone". ekhet "this one hon." tekhet "that one hon.", etc.

The author has made an attempt to describe all these about the Assamese pronominal forms showing their development from the OIA sources in this paper.

X. 30

CONSONANT SEQUENCES IN DOGRI

Veena Gupta, JAMMU

In Dogri (the second prominent language of J & K State) the following twenty eight consonant phonemes are established.

Stops	p	t	ṭ	k	
	ph	th	ṭh	kh	
	b	d	ḍ	g	
Affricates.			č		
			čh		
			j		
Nasals.	m	n	ṇ	ñ	ŋ
Fricatives.		s		š	h
Lateral		l			
Trilled		r			
Flaped.			ṛ		
Semi Vowels.	v			y	

Due to certain borrowings, we can also enlist f, x, z, w sounds as allophones of ph. kh. j & v phonemes respectively.

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Barring a few exceptions these above phonemes can occur initially as 'onset' ; Finally as 'Coda' & medially. Generally we can have clusters or sequences of two consonants except in a few English words adopted by Dogra speakers e.g. Sirike, strain, strait etc.

In this language, the following Forty one types of consonant sequences can be seen in initial position. In medial and Final positions the number of sequence-types is almost equal to the number of initial position. But due to change of Environment there is a little difference into the internal adjustment of the said sequences.

(i)	Stops + Stops	(ii)	Stope + Affricates.
(iii)	Stops + Nasals.	(iv)	Stops + Fricatives.
(v)	Stops + Lateral	(vi)	Stops + Trilled.
(vii)	Stope + Flaped.	(viii)	Stops + Semi-vowels.
(ix)	Affricates + Stops.	(x)	Affricates + Nasals.
(xi)	Affricates + Lateral	(xii)	Affricates + Trilled
(xiii)	Affricatss + Flaped	(xiv)	Affricates + Semivowels.
(xv)	Nasals + Stops.	(xvi)	Nasals + Affricates.
(xvii)	Nasals + Fricatives.	(xviii)	Nasals + Lateral
(xix)	Nasals + Trilled	(xx)	Nasals + Flaped.
(xxi)	Nasals + Semivowels.	(xxii)	Fricatives + Stops.
(xxiii)	Fricatives + Affricates.	(xxiv)	Fricatives + Nasals.
(xxv)	Fricatives + Lateral	(xxvi)	Fricatives + Trilled.
(xxvii)	Fricatives + Flaped	(xxviii)	Ericatives + Semivowels.
(xxix)	Trilled + Stops.	(xxx)	Trilled + Affricatcs.
(xxxi)	Trilled + Nasals.	(xxxii)	Trilled + Fricatives.
(xxxiii)	Trilled + Leteral	(xxxiv)	Trilled + Flaped
(xxxv)	Trilled + Semivowels.	(xxxvi)	Lateral + Stops
(xxxvii)	Lateral + Affricates	(xxxviii)	Lateral + Nasals
(xxxix)	Lateral + Fricatives	(xxxx)	Lateral + Flaped.
(xxxxi)	Lateral + Semivowels.		

X. 31

ŚEṢA IN AṢṬĀDHYĀYĪ

B.C. Hussaini, TIRUPATI

A sūtra must be as brief as possible. It must contain the idea which has wider application and at the same time it must be very clear to understand. Brevity and clarity, among others, are the most important characteristics of a sūtra.

If a sūtra is to be very clear, it must consist of unequivocal terms and it must be devoid of dubious words and vague, obscure com-

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plicated ideas. In the Aṣṭādhyāyī, there are such terms of which the word Śeṣa is to be considered now. This term śeṣa is used many times—individually and as a member of the compounds. This is used in two senses, i.e. the verbal and the nominal.

In the first case śeṣa means śiṣyate (it remains). For example in the rule halādiḥ—śeṣaḥ (P. 7-4-60), śeṣa is taken in its verbal sense and the rule is explained as—(abhyāsasya) adir hal śiṣyate (anye halo lupyante). In the verbal sense the meaning is very clear. But in the nominal sense arises the problem. Then it means—remnant, remainder, that which remains etc. In these sense the meaning will not be very clear, as it will not be pointedly expressing any particular thing. Any thing, which is different from what has been already explained or spoken of, can be referred to by śeṣa. This leads to confusion. For example, after explaining all the instances where ātmanepada can be used. Pāṇini utters a rule—śeṣāt kartari parasmaipadam (P. 1-3-78). Here the meaning of the term śeṣāt is not clear and the commentators have given the round about meaning. Even if we depend upon the context (prakaraṇa), the help we derive from that will not be conclusive. Therefore to understand the term śeṣa in its fullest possible sense, more care is needed on the part of the student of Pāṇini.

In this article all the instances in the Aṣṭādhyāyī where the term śeṣa is used, discussed in detail and a humble attempt has been made to find out the possible cause which might have prompted Pāṇini, to use this vague term.

X. 32

PĀṆINIAN IMPACT ON *BHOJAVYĀKARAṆAM* OF MAHOPADHYĀYA VINAYASĀGARA

Jaydev A. Jani, BARODA

Bhojavyākaraṇam by M. Vinayasāgara (17th cent A.D.) is a commetatorial treatise on the Sārasvata school of grammar. It is composed completely in verses. Though the author tries to give full justice to the Sārasvata school of grammar, he treats it as an aid to Pāṇinian grammar. So he cites many of the *Sūtras* and *Vārttikas* from Pāṇinian grammar,

In this paper, efforts have been done to justify the approach of M. Vinayasāgara and how far he has been able to include the *Sūtras* and *Vārttikas* of Pāṇinian grammar properly in his treatise viz. *Bhojavyākaraṇam*.

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X. 33

वाल्मीकीय रामायण के कुछ पर्यायवाची शब्द
(एक अर्थवैज्ञानिक समीक्षण)

केशव झा, मुजफ्फरपुर

अर्थविज्ञान के अध्येताओं के लिए पर्यायवाची शब्दों के अध्ययन-विश्लेषण की महत्त्वपूर्ण भूमिका है। जिस प्रकार अर्थविज्ञान और शैलीविज्ञान इन दो शाखाओं का भाषाशास्त्र से पृथक् अस्तित्व हमारे समक्ष आ गया है वैसे ही पर्यायविज्ञान भी क्रमिक रूप से एक पृथक् शाखा के रूप में जाना जाने लगा है। अन्य शाखाओं के सदृश पर्यायविज्ञान में भी वर्णनात्मक, ऐतिहासिक और तुलनात्मक दृष्टि से अध्ययन किया जा सकता है। पर्यायकोशों के निर्माण तथा पर्यायों के प्रयोग के आधार पर सूक्ष्म अर्थ-भेद का निरूपण भी पर्यायविज्ञान के वर्णनात्मक रूप से ही सम्बद्ध है किन्तु अभीतक पर्यायविज्ञान का अपेक्षित अध्ययनविस्तार संभव नहीं हो सका है। पर्याय शब्द का अर्थ है आवृत्ति या समानार्थता—"पर्यायः परिपाटीक्रमेण पर्यायेण अर्थं ब्रूते इति पर्यायवाची"।

यह एक सामान्य धारणा है कि पर्यायवाची शब्द एक ही जर्थ के वाचक होते हैं किन्तु यह सर्वथा भ्रामक है। क्योंकि जिस प्रकार एक जुड़वाँ भाई भी एक सदृश नहीं हो सकते, दोनों में कुछ न कुछ तात्त्विक अन्तर अवश्य होता है वैसे ही किसी एक अर्थ का बोध दो पर्यायवाची शब्द उपस्थापित करने में कथमपि समर्थ नहीं हो सकते। कोशों के अर्थों के आधार पर हम जिन शब्दों को पर्यायवाची समझते हैं वस्तुतः पर्याय नहीं होते। भाषाशास्त्रीय चिन्तन की दृष्टि से एक शब्द के स्थान पर यदि कोई दूसरा पर्यायवाची शब्द उपस्थापित किया जाय और उसके अभिधेय में सूक्ष्मविचारण से भी किंचित्कर अन्तर दृष्टिगत नहीं हो तो वे दोनों शब्द पर्यायवाची कहे जा सकते हैं। किन्तु यथार्थतः ऐसे शब्द नहीं मिलते। वे कुछ-कुछ समानार्थी शब्द हो सकते हैं। प्रत्येक शब्द का अपना पृथक्-पृथक् ध्वन्यात्मक तथा अर्थात्मक प्रभाव होता है जिसके कारण उस की भाव-सुषमा में अन्तर आजाया करता है। H. W. Farmer की भी यही सम्मति है कि संसार की किसी भी भाषा में दो पर्यायवाची शब्दों का प्रयोग नहीं होता है—"There are no two synonyms in the world". शब्दार्थ चयन के विषय में वक्रोक्तिकार कुन्तक का भी अभिमत हैं कि अन्य बहुत से पर्यायवाची शब्दों के रहते हुए भी कहने के लिए अभिप्रेत अर्थ का व्यंजक कोई एक ही शब्द होता है।

अधुनातन शैलीविज्ञान भी शब्दार्थ के चयन और विचलन पर विशेष रूप से विचार करता है। इस पर्यालोचन से स्पष्ट है कि पर्यायवाची शब्दों के विचार का भाषाशास्त्र, व्याकरण तथा साहित्य के अध्येताओं के लिए विशिष्ट महत्त्व है।

संस्कृत के कवियों एवं मनीषियों की रचनाओं के अनुशीलन से यह स्पष्ट रूप से

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ज्ञात होता है कि उन्होंने किसी निश्चित अर्थ की अभिव्यक्ति के लिए किसी निश्चित शब्दों के चयन को परमापेक्षित समझा है। आदि कवि वाल्मीकि की रामायण के परिशीलन से इस तथ्य की विशिष्ट अभिव्यंजना होती है। रामायण में ऐसे अनेको शब्द हैं जो स्थूलतः पर्यायवाची दृष्टिगत होते हैं किन्तु तात्त्विक अनुशीलन से उनका अर्थ-भेद सर्वथा स्पष्ट हो जाता है। एक ही पद्य आदिकवि तथाकथित दो या तीन पर्यायवाची शब्दों का उपन्यास कर अपनी सूक्ष्मनिरीक्षणशक्ति और नवनवोन्मेष-शालिनी प्रज्ञा का स्पष्ट परिचय दिया है। इस निबन्ध में सन्ताप एवम् अभिताप, लता एवं वल्ली, गुल्म, स्थाणु और द्रुम, शौर्य, वीर्य एवं पराक्रम, पताका एवं ध्वज, तथा धाता एवं विधाता, इन पर्यायवाची शब्दों का आर्थिक विश्लेषण किया गया है।

X. 34

मत्वर्थीय ठन् प्रत्यय का भाषा शास्त्रीय विवेचन

लक्ष्मीश्वर झा, मुंगेर

ठन् (इक्) प्रत्यय भारतीय आर्यशाखा से बाहर अज्ञात है। भारतीय आर्य-शाखा में इसका उद्भव ऋग्वैदिक काल में ही दीखता है और विकास अधुनातन काल तक हुआ है।

सम्प्रति उपलब्ध प्रमुख संस्कृत साहित्य में ठन् प्रत्यय सर्वथा नवीन प्रायः (इक्यावन) अंगों से प्रयुक्त मिलता है। इसके विकास को अधोलिखित ऐतिहासिक क्रम में देखा जा सकता है—ऋग्वेद में दो अंगों से, अथर्ववेद में एक अंग से, उपनिषद् में तीन अंगों से, वेदांगों में पञ्चदश अंगों से, महाभारत में चार अंगों से, वाल्मीकि रामायण में एक अंग से, भास के रूपकों में एक अंग से, कालिदासीय ग्रन्थों में एक अंग से, पञ्चतन्त्र में एक अंग से, मृच्छकटिक में आठ अंगों से, वाणभट्टीय ग्रन्थों में दो अंगों से, भट्टिकाव्य में एक अंग से, माघकाव्य में दो अंगों से, कुट्टनीमत काव्य में एक अंग से, अनर्घराघव में एक अंग से, भागवत पुराण में दो अंगों से, कथासरित्सागर में तीन अंगों से, आर्यासप्तशती में एक अंग से, नैषधीयचरित में एक अंग से ठन् प्रत्यय विहित मिलता है। ठन् प्रत्यय के इस विकासक्रम को सन्दर्भ-सहित शोध-पत्र में दिखलाया गया है।

ठन् प्रत्यय के व्याकरण सम्बन्धी अध्ययन का आधार आचार्य पाणिनि की अष्टाध्यायी है किन्तु तुलनात्मक अध्ययन के लिए पाणिनीयेतर व्याकरणों में शर्ववर्मा के कातन्त्र (कलाप) व्याकरण की दुर्गवृति का, देवनन्दी के जैनेन्द्र व्याकरण का, चन्द्रगोमी के चान्द्रव्याकरण का, शाकटायन के शाकटायन व्याकरण का, हेमचन्द्र के सिद्धहेमशब्दानुशासन का, मलयगिरि के मलयगिरि शब्दानुशासन का, अनुभूति स्वरूपाचार्य के सारस्वतव्याकरण का और वोपदेव के मुग्धबोधव्याकरण का भी उपयोग किया गया है।

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संक्षेप में, यही कहा जा सकता है कि प्रस्तुत शोध-पत्र में ठन् प्रत्यय के उद्भव और विकास, स्वरूप-विवेचन, अर्थवैविध्य और प्रयोग वैविध्यों को दिखलाने का प्रयास किया गया है।

X. 35

मुख्यार्थ विवेचन

महेश झा, मुंगेर

पदार्थ या शब्दार्थ निरूपण के सन्दर्भ में शास्त्रकारों ने अनेक मत उपस्थित किये हैं। कुछ लोग शब्द में दो अर्थ मानते हैं—वाच्यार्थ और लक्ष्यार्थ, कुछ लोग तीन अर्थ स्वीकारते हैं—वाच्यार्थ, लक्ष्यार्थ तथा व्यङ्ग्यार्थ और कुछ लोग चार अर्थ भी स्वीकार करते हैं—वाच्यार्थ, लक्ष्यार्थ, व्यङ्ग्यार्थ तथा तात्पर्यार्थ।

किन्तु सभी मतों में वाच्यार्थ को ही मुख्यार्थ या सङ्केतित अर्थ कहा गया है। इस सङ्केतित अर्थ को मुख्यार्थ इसलिए कहा गया है कि यह लक्ष्यार्थ तथा व्यङ्ग्यार्थ से पहले ही उपस्थित हो जाता है। यहां इसका पहले उपस्थित होना ही इस अर्थ की मुख्यता है। इस सङ्केतित अर्थ का बोधन कराने वाली वृत्ति का शक्ति अभिधा कहलाती है।

पद या शब्द में सङ्केत ग्रह या शक्ति ज्ञान कराने के उपाय अनेक हैं। इस सन्दर्भ में न्याय सिद्धान्त मुक्तावली के शब्द खण्ड में एक प्राचीन कारिका को उद्धृत करते हुए कहा गया है—

"शक्तिग्रहं व्याकरणोपमानकोपाप्तवाक्याद् व्यवहारतश्च।
वाक्यस्य शेषाद्विवृतेर्वदन्ति सान्निध्यतः सिद्धपदस्य वृद्धाः॥"

इस प्रकार व्याकरणादि से शक्ति ग्रह करने पर भी मुख्यार्थ निरूपण में अनेक विप्रतिपत्तियां उपस्थित होती है। उदाहरण स्वरूप हम "कुशल" शब्द को ले सकते हैं। "कुशान् लाति इति कुशलः" इस व्युत्पत्ति के अनुसार कुशल शब्द का व्युत्पत्ति लभ्य अर्थ कुशग्राहक होता है और सामान्यतया कुशल शब्द से दक्ष या चतुर अर्थ समझा जाता है। कुछ लोग व्युत्पत्तिलभ्य अर्थ को ही मुख्यार्थ मानकर दक्ष या चतुर अर्थ में "रूढ़ि मूला लक्षणा" मानते हैं। तथा कुछ लोग व्युत्पत्ति-निमित्त एवं प्रवृत्ति-निमित्त में भेद मानकर "कुशल शब्द के दक्ष" या "चतुर" अर्थ को ही मुख्यार्थ कहते हैं। प्रस्तुत निबन्ध में इसी पर विचार किया गया है।

X. 36

"A NOTE ON THE AFFINITY OF THE INDO-ARYAN LANGUAGES OF BIHAR"

Shaktidhar Jha, DARBHANGA

The paper seeks to throw a fresh light on the origin and development of three principal languages of Bihar, Viz. Maithili, Bhojapuri

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and Magahi. After re-evaluation of the existing theory regarding the origin and affinity of these languages, their genetic relationship with *Ardhamāgadhī Prākrita* and *Apabhraṁśa* has been suggested.

Linguists of the eminence of Drs. Grierson, Chattarji, Udaya Narayan Tiwari, Suhhadra Jha, and others have derived these languages from the Māgadhan *Apahhraṁśa* and have grouped them with Bengali, Assamese and Oriya on the basis of some Phono-morphological peculiarities shared by them. On this score the languages have been classified into the groups named eastern Magadhan (Bengali, Assamese and Oriya), central Magadhan (Maithili and Magahi) and western Magadhan (Bhojapuri).

But a comparative study of the phonetic structure, phonological tendency, morphological characteristics, syntax and basic vocabulary of these languages and those of *Awadhi* tends to indicate that the genetic relationship of the Bihari languages with *Awadhi* is more conspicuous than with Bengali, Assamese and Oriya. The languages classed under central and western Magadhan groups undoubtedly have some points of agreement with the languages included in the eastern Magadhan group, but the points of difference between the languages of the central-western groups and those of eastern Magadhan are far more striking than the points of agreement. On the other hand, both Maithili and Bhojapuri, the so called central and western Magadhan speeches, exhibit marked linguistic affinities with Awadhi not only on points which are common to both central Magadhan and eastern Magadhan languages but also on points which are peculiarities of only central and western Magadhan speeches. The points of similarity between the Biharies and Awadhi also include a number of special common non-Magadhan linguistic innovations. Although it cannot be gain-said that even non-related languages can have a series of linguistic features in common, yet these common linguistic features are of a type which cannot be treated as a case of linguistic borrowing or mutual influence.

On the phonetic and phonological planes the treatment of *r*, *l*, of the three sibilants, of the diphthongs *ai* and *au* and of some of the conjunct consonants is of great importance. The historical develop-ment of these sounds and their pronunciation in the speeches concerned are very significant from the standpoint of their linguistic affiliation. The linguists already referred to have, no doubt, observed all these points and offered their explanations. But it

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appears that these explanations need reassessment in the light of the socio-linguistic and cultural back-grounds of the provinces to which these languages belong.

The noted linguists have explained away all the non-Magadhan characteristics of the Bihari languages as the results of the western influence on them. But the historical and comparative study of the languages in question shows that these common Non-Magadhan features of the languages concerned are not of such types as to be explained away as the results of western influence.

Hence the languages called central and western Magadhan required to be re-grouped as eastern and Central *Ardha*- Magadhan respectively.

X. 37

व्याकरणसूत्रनिर्दिष्टोदाहरण परम्परा युक्तायुक्तत्वञ्च

सुवीर कुमार झा, नईदिल्ली

सूत्रशब्दस्य सामान्येन व्याप्तिः, वार्तिकादीनामपि तदन्तर्गतत्वम् । तदीयव्याख्याने उदाहरणप्रत्युदाहरणयोः योगः । तत्र प्रत्युदाहरणं किम् ? तदनूदाहरणपरम्परा, तत्र केषाञ्चिद् महाभाष्यारम्भपारम्पारिकत्वम्, यथा—

क्रीडोऽनुसम्परिभ्यश्च (१।३।२१)—

आनुते शृगालः, आपृच्छते गुरुम्, देवदत्ताय शपते, यज्ञदत्ताय शपते—(महाभाष्य, काशिकावृत्ति, प्रक्रियाकौमुदी, वैयाकरणसिद्धान्तकौमुदी) ।

केषाञ्चित्परम्परापरिवर्तितत्वम्, केषाञ्चिदन्यत आक्षिप्तत्वम्, केषाञ्चिच्चतत्तद्-ग्रन्थकर्तृचेष्टितत्वम् ।

विव्यतिरिक्त-संज्ञा-परिभाषा-तिदेशा - धिकार-नियम - सूत्रोदाहरणप्रतिपत्तावुत्तरोत्तरं ह्रासः । यथा—

"विप्रतिषेधेपरम्"—(अ० १।४।२), 'विभक्तिश्च' (अ० १।४।१०४) इत्यादौ ।

उदाहृतेषु च न सर्वथानिर्दुष्टत्वमिति दोषोद्भावनं तत्—समाधानञ्च । किञ्च तत्र क्लेशम्प्रदर्श्य स्वमतसाधनमिति दिक् ॥

X. 38

पाणिनिव्याकरणशास्त्रीयसंज्ञास्तासां वैशिष्ट्यञ्च

सुरेश्वर झा, दरभङ्गा

लाघवेन प्रवृत्यर्थं शास्त्रे लोके च संज्ञाः क्रियन्ते । पाणिनिनाऽपि व्याकरण-शास्त्रस्य लाघवेन सुलभतया च ज्ञानार्थं संज्ञानां प्रयोगः कृतः । पाणिनिव्याकरण-शास्त्रे प्रयुक्ताः सर्वाः संज्ञाः पाणिनेरेव न सन्ति, बृहव्यः संज्ञाः पाणिनेः पूर्वमेव प्रसिद्धा

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आसन्। यथा धातु-प्रातिपदिकेत्यादीनां संज्ञानामुल्लेखः गोपथब्राह्मणे प्राप्यते। विभक्तिसंज्ञाया उल्लेखः मैत्रायणी संहितायामुपलभ्यते। युधिष्ठिरमीमांसकमहोदय-मतानुसारेण सर्वा महत्यः संज्ञाः प्राचीनाचार्याणां सन्ति। महतीनां संज्ञानामाश्रयणं पाणिनिना अर्थलाघवाय अन्वर्थत्वाय, संज्ञानां तर्काश्रितत्वज्ञापनाय च कृतम्। सर्व-नामेत्यादयः अन्वर्थाः संज्ञाः तत्पुरुषेत्यादयस्तु तर्काश्रिता इति। सर्वाः महत्यः संज्ञा न सन्ति अन्वर्थाः, यथा सर्वनामस्थानमिति षडक्षरापि संज्ञा नान्वर्था।

एकाक्षराः संज्ञाः प्रायः सर्वाः पाणिनेरेव। तासां संज्ञानां कल्पना शब्दलाघव-दृष्ट्या कृता पाणिनिना। पाणिनीय व्याकरणशास्त्रे एकाक्षरातः सप्ताक्षरां यावत् संज्ञा प्राप्यन्ते। सप्ताक्षरा संज्ञा 'कर्मप्रवचनीय' इत्येकैव।

इत्थं पाणिनीयव्याकरणशास्त्रे संज्ञानां समाश्रयणे शब्दलाघवेन सहैव अर्थलाघव-मपि दृश्यते। पाणिनीयव्याकरणशास्त्रे महतीनां संज्ञानामाश्रयणेन वह्व्यः आपत्तयः निराक्रियन्ते महाभाष्यकारादिभिः। यासां संज्ञानां नान्वर्थत्वादयः ताः सर्वाः यादृच्छिक्यः संज्ञाः कथयितुं शक्यन्ते।

X. 39

ऋग्वेदीय नामधातु—एक विवेचन

तुलाकृष्ण झा, भागलपुर

प्रस्तुत निबन्ध का उद्देश्य अर्थ एवं रूपरचना की दृष्टि से ऋग्वेदीय नाम धातुओं की कतिपय विशिष्टताओं का विवेचन करना है।

ऋग्वेद में नामधातुओं का विपुल प्रयोग मिलता है। लगभग 1200 स्थलों में 221 नामधातुओं के प्रयोग हुए हैं, जिनमें क्यच्, क्यङ्, क्यष्, णिच्, यक्, क्विप् तथा क्यनि आदि सात नामधातु-प्रत्यय प्रयुक्त हैं। इनमें क्यजन्त नामधातु ऋग्वेद में ही नहीं अपितु वैदिक-साहित्य में ही सर्वाधिक प्रयुक्त है।

क्यनि प्रत्यय को छोड़कर अन्य प्रत्ययों के अनुशासन पाणिनि-व्याकरण में हुए हैं। इनके पाणिनि-निर्दिष्ट अर्थों के अतिरिक्त कुछ भिन्न अर्थ भी मिलते हैं। "किसी के सदृश आचरण करने" अर्थ में क्यच्, "इच्छा" अर्थ में क्यङ्, "करना" अर्थ में क्यष्, "आत्मेच्छा" तथा "होना" अर्थों में यक् तथा "करना" तथा "इच्छा" अर्थों में क्विप् प्रत्यय प्रयुक्त हैं। आत्मने-परस्मै पदगत भिन्नता के अतिरिक्त अन्य रूपरचनागत भिन्नता भी हैं।

X. 40

प्रौढमनोरमाशब्दरत्न समीक्षा

उदयकान्त झा, दरभङ्गा

श्रीमद्भट्टोजिदीक्षितविरचितायाः वैयाकरणसिद्धान्त कौमुद्याः महत्वं सुधीसमाजे सुप्रसिद्धमेव वर्त्तते। तेनैव विरचितायाः वैयाकरणसिद्धान्तकौमुदीव्याख्यानरूपायाः

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प्रौढमनोरमाया अपि महत्त्वं प्रेक्षावद्भि निरतिशयं मन्यत एव। किन्तु तेन तदीयं प्रभावातिशयमसहमानैः चक्रपाणि पण्डितराज जगन्नाथादिभिः कैश्चिदेव विपश्चिद्भिः उक्तयोरुभयोरपि ग्रन्थयोः समालोचनाकृता। तत्समाधानाय च हरिदीक्षितेन शब्द-रत्नं व्यरचि। किन्तु कस्याश्चित् कुलजाया शब्दरत्नमभि समीक्ष्यकेनचित् कृतः कटाक्षनिक्षेप इव प्रौढमनोरमाशब्दरत्नमप्यभिलक्ष्य कृष्णमित्रेण कटाक्षपातः कृतः। स च विद्वद्भ्य सहृदयेभ्यः स्वदते नवेति जिज्ञासया प्रबन्धोऽयं मया विरचितः। अत्र वैयाकरण सिद्धान्तकौमुदी-प्रौढमनोरमा-व्याख्ययोः शब्दरत्नकल्पलतयोः हरिदीक्षित-कृष्णमित्रकृतयोः विचारभेदस्थलानि शृंगग्राहिकया स्वकीयविमर्शरसस्वच्छीकृतानि प्रतिपिपादयिषितानि सन्ति।

X 41

ATTESTATION OF PĀṆINIAN FORMS IN THE APATYĀDHIKĀRA SECTION

S. N. Joshi NANDED.

In the light of various discripancies found in the *Aṣṭādhyāyī* modern scholars have come to conclusion that the text must be studied on the basis of attestation of Pāṇinian forms in literature in order to establish a correlation between rules and usage. The present paper deals with the forms specifically prescribed by Pāṇini in the *apatyādhikāra* section of the *Aṣṭādhyāyī*, records the factual coverage of rules and tries to investigate how far there is a close agreement between rules and usage.

The *gotra* system appears to have been established in Paṇini's time. The paper discusses the *gotra*-derivatives in the *apatyādhikāra* section and finds out documented evidence for them in literature. Further, it accounts for the attestation of counter-examples given by the commentators.

X. 42

CENTRAL ASIAN ELEMENTS IN LOKAPRAKASHA

B.N. Kalla

Kashmir has producdd a number of scholars, savants, historians, poets, writers and philosophers who contributed to Indology from time to time. The land of these intellectuals held an esteemed position form 8th Century to 12th Century A.D. During this centuries a number of Sanskrit literateurs flourished here in different discipline. Kshemendra one of the disciples of Ācharaya Abhinavagupta author of about eleven extant works is one of these poets. He was a poet

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satirist and a verstile scholar of high repute. He belonged to eleventh Century A.D. one of his works is Lokaprakasha which means the light of the world. By its internal evidences we can say that this is the only book in the whole of Sanskrit literature which is influenced by the Central Asian Language especially by Persian language. In the syntax of this book we find a number of Persian words which is the clear evidence of the text having been influenced by this language.

There is the discription of various Hundīs or Hundikās (Hundikā means a bill of exchange, a bond, a form for acknowledgement of debt which commences as : इदानीं लोकलेखाचरितंलिख्यते ।

Now a few documents are written for the guidence of people.

1. दीनार हुण्डिका (A Hindī borrowing money Dināras) Dinaras (Dyār in Kashmiri language)

2. धान्योज्जामचीरिका । (A document for repayment of borrowed paddy) चीरिका Document or agreement written on paper—dhīr (चीर) means a long narrow piece of cloth. Among these Chīrikās there is a पत्रचीरिका (Form of letter) described in the second chapter of the text as :—

श्री वहिलाहोरान्तरे ज्यहान वादके आगरान्तरे भुटखुज्यां अमुकपादः श्री काश्मीरान्तरे वलाडे-मट्टेय निवसमान स्थित डां अमुके तथामुकेन सज्जाभवन्दगी करणेयम् ।

Form Jahanbād, Āgra in Bahi-Lāhore, Bota Khojā names so and so, resident of Balaḍe Maṭha (Baldimar near Māhorāj Gunj, Srinagar, Kashmir along with the message of Welfare which is as under :—

करणपूर्वं कुहालितं-यथा हह अस्मकं अधदिनं तावत् विधिप्रसादात् आरोग्यं स्थितं । अथक सहेसज्ञा मते काङ्क्षमानहारस्थितम् । इतः खुज्या अमुक हस्ते लब्दितं पांमोटिका त्रिंशकम् ।।

Through the grace of God, we have been enjoying perfect health to this day. We have despatched through so and so thirty blankets brought form Lakakh.

In this Hundī there is sizable vocabulary of Persian language as Khojyā (m. gentleman-Persian) Chādar (m. Blanket-Per.) Malmal (m. Muslin-Per.) Sodā (m. Merchandise-Per.) Dīnār (m. Money-Per.) Panja (m. five-Per.) which indicate the Central Asian influence on the text.

In this paper an attempt is made to show the foreign influence in the text of the eleventh Century which can not be ruled out. Really, linguistic study of the text will unfold the cultural layers of the different periods.

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X. 43

"PARTS OF SPEECH IN PĀṆINI'S GRAMMAR"

Dinabandhu Kar, ORISSA

Parts of speech deal with division of words into certain classes like substantives, adjectives, pronouns, adverbs, verbs. Works on grammar very often give definitions of these classes. It is not however clear whether this division of words into various groups is based on formed or syntactic function. Pāṇini was quite aware of their illogical nature. So he does not go deep into their precise nature in his grammar.

He divides *Pada* into two classes, viz. *Subanta* and *tiṅanta* groups. Words ending in case-inflections belong to *Subanta* class whereas words ending in personal endings belong to *tiṅanta* class. *Subanta* class also includes indeclinables (*avyaya's*) which are further subdivided into *Cādi*, *upasarga*, *gati* and *Karmapravacanīya* groups. Under this formal description a particular item can belong to more than one sub-group. *Tiṅanta* words denote action and are subdivided or syntactic consideration into three classes, viz. *Kartari* 'active', *Karmaṇi* 'passive' and *bhāve* 'impersonal passive'. This is all about formal classification in Pāṇini's grammar.

The reason for heavily leaning on formal consideration is not far to seek. Meaning consideration is most difficult to deal with satisfactorily in the formal frame-work of Pāṇini's *Aṣṭādhyāyī*. Pāṇini realising this inherent difficulty avoids as far as possible grouping of words based purely on semantic consideration. But he could not eschew semantic criteria altogether. As grammar is essentially an analysis of language and language is meant primarily to represent the external world of individual objects, class entities, state, qualities, processes, etc. in communication it must establish ways and means to represent these various factors through the limited vocabulary as compared to pelthora of objects of external world. So, some sort of rank relationship or hierarchical relationship has to be assumed to be present among the entities of the external world so that basic and secondary semantic categories can be established which will be expressed later on through vocables of language concerned.

Consequent upon the above assumption Pāṇini requires *jātivacana*, *guṇavacana*, *bhāvavacana*, *Karmavacana* and *asattvavacaṇ* words for the relevant grouping.

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The present paper attempts to furnish a detailed scanning of the parts of speech as found in Pāṇini's grammar mainly based on semantic consideration. It has been shown how these classes are determined on ontological consideration and reveal frequent correlation between semantic feauture and the grammatical facts based on them.

X. 44

ANTARAṄGA PARIBHĀṢĀ

Yasodhara Kar, PUNE

The *Paribhāṣās* form a very important part of Sanskrit grammar. They are helpful in the interpretation of the rules of grammar; in determining the priority of the application of rules; in arriving at correct forms; in the use of correct words and adequate expressions, gender and number etc.

The well-known *antaraṅga paribhāṣā* plays an important role in the sphere of *paribhāṣā*. It is extensively used by commentators througout Pāṇinian tradition. A perusal of all the instances, however, shows that on many occasions the *paribhāṣā* does not provide a satisfactory solution to the problem concerned. The very terms *antaraaṅga* and *bahiraṅga* have been defined in a number of ways in the tradition. It is, therefore, attempted in this paper to find out the exact role of the *antaraṅga paribhāṣā* in the derivational system of Pāṇini and its interpretation.

X. 45

A STUDY ON SOME VEDIC WORDS

Sudhir Kumar Karan, BURDWAN

X. 46

पाणिनीयाः योगरूढाः संज्ञाः

के. ए. कृष्णमाचार्यः, वाल्टेर्

"लघ्वर्थं हि संज्ञाकरणम्" इति महाभाष्योक्तरीत्या व्याकरणे संज्ञाकरणस्य परमप्रयोजनं लाघवसम्पादनमित्यवगम्यते। तथा च "लघ्वर्थत्वात् संज्ञाकरणस्य लाघवप्रकर्षाय एकाक्षरा द्व्यक्षरा वा संज्ञा कार्येति भावः" इति कर्मप्रवचनीय सूत्रव्याख्यानावसरे कैयटोक्तदिशा संज्ञाभिर्लघुरूपाभि र्भव्यम्। परन्तु महर्षिणा पाणिनिना टि-घु-भादिलघुसंज्ञाभिः साकं संयोगः, सर्वनाम—इत्यादि महासंज्ञा अपि प्रयुक्ता दृश्यन्ते।

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तथा प्रयोगे किञ्चित् प्रयोजनमप्युद्दिष्टं भवेत् । अन्यथा लाघवाय प्रयुक्ते संज्ञाकरणे महासंज्ञाकरणस्य वैयर्थ्यं स्यात् । अतस्तत्र किञ्चित् प्रयोजनं सम्भावनीयं भवति । तासु महासंज्ञासु काश्चन अन्वर्थत्वप्रयोजनमुद्दिश्य प्रयुक्ता इति विज्ञायते । तादृशाः संज्ञा योगरूढाः संज्ञा इति व्यवह्रियन्ते । "अन्वर्थत्वं नाम योगरूढत्वम्" इति सर्वनाम संज्ञासूत्रव्याख्याने, "एवं च योगरूढसंज्ञान्वर्थसंज्ञोच्यते" इति कर्मप्रवचनीयसूत्र-व्याख्याने च उद्योते नागेशभट्टेनोक्तम् । ताः संज्ञाः, तेषां योगरूढत्वं, तेषामन्वर्थत्व -प्रयोजनं च निबन्धेऽस्मिन् विव्रियन्ते ।

X. 47

PATAÑJALI'S STYLE OF REFUTATION

Avanindra Kumar, DELHI

Patañjaliś Mahābhāṣya is the most authentic treatise on Pāṇinīya grammar. "YATHOTTARAṂ MUNĪNĀṂ PRĀMĀṆYAṂ", amply establishes his authority on the subject. It is needless to mention here that Kātyāyana's Vārttikapāṭha has actually contributed to the Mahābhāṣya's extant form. Patañjali has no doubt fully exhibited his skill in propounding many theories in addition to giving the original idea of the philosophy of Grammar. The Mahābhāṣya, as such, can easily be recognised as a source book of Grammatical Philosophy.

In his art of describing certain principles and establishing them, Patañjali has, as is with his style, given many alternatives. He simultaneously refutes other's views coming in his way. Patañjali has adopted more than one way of refuting various theories. Statements like, "PAKṢĀNTARAIRAPI PARIHĀRĀ BHAVANTI" show his multidimensional approach in doing away with such theories. The present paper is an attempt in the direction of presenting the style and ways of refutation in the Mahābhāṣya.

X. 48

SALIENT USAGES IN THE LANGUAGE OF THE NIRUKTA

Ramesh Kumar Lowe, MUZAFFAR NAGAR

Many a usage in the Nirukta have become ambiguous due to the break in the tradition of its study. The change in language makes the ancient texts difficult to understand. It is expected that collection and comparison of salient usages of Yāska will be helpful in

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removing certain doubts. For this purpose, we have collected material from the I, II, IV and VII Chapter of the Nirukta.

(A) Sentence Formations—

Such formations at "Bhāva-pradhānam-ākhyatam" (1. 1.); "Tattra catuṣṭvam nopapadyate" (1.1.), "Nipāta ityeke" (1.3.) etc. have been critically studied.

(B) Style—The Brāhmaṇa quotations are referred to by 'Iti ha vijñāyate'. The objections raised by 'atha cet' (1.5.1) or 'yā athāpi' (1.5.1) are countered in the same order by introducing 'yatho etat' (1.5.2 etc.). The quotation of a subsequent mantra is introduced by 'तस्योत्तरा भूयसे निर्वचनाय' (2.3.3. etc.). An explanation coming later is referred to as 'तदुपरिष्टाद् व्याख्यास्याम' (1.5.1). The Taddhita constructions are also numerous,

(C) Vocables in a technical sense.

The Nirukta tradition had developed its own terminology. For example 'karma' (meaning), 'upa vīkṣa (to study carefully), 'Samāmnāya' (collection of Vedic words), 'upabandha' (a suffix), 'Saṁskāra' (construction of a formation', 'Yoga-parīṣṭi' (study of a word formation), 'Pradesa' (a verb form) etc. In all, 32 such word-formations have been collected.

X. 49

SOME CHARACTERISTICS OF WORD-BUILDING AS FOUND IN MEGHANADBADH KAVYA by MICHAEL MADHUSUDAN DUTT (1824—1873)

Aruna Madhow

X. 50

संस्कृत-परसियन अलफाज का तवाजुन

दामोदर महतो, वाराणसी

विश्व की भाषाओं का वर्गीकरण जब आकृति साम्य के आधार पर किया गया तो वह आकृतिमूलक वर्गीकरण हुआ लेकिन जब रचना-तत्त्व और अर्थतत्त्व के आधार पर सादृश्य को ध्यान में रखकर किया गया तो उसे पारिवारिक वर्गीकरण से अभिहित किया गया। यह साम्य ध्वनि, अर्थ वगैरह के लिहाज से देखा जा सकता है। संस्कृत और फारसी का जब हम तुलनात्मक अध्ययन करते हैं तो पाते हैं कि दोनों में रूप के साथ-साथ ध्वनि की दृष्टि से भी साम्य है और दोनों में अर्थ की दृष्टि से भी साम्य है। इसीलिए उसे एक परिवार की मानने में कोई विचिकित्सा

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नहीं होती। भारत-यूरोपीय भाषा परिवार की ये दोनों अत्यन्त समीपी भाषाएँ हैं हर लिहाज से। उदाहरणस्वरूप—

संस्कृत—	फारसी—		अर्थ
पितर्—	पिदर (	)—	पिता
मातर्—	मादर (	)—	माता
भ्रातर्—	विरादर (	)—	भाई
दुहितर्—	दुख्तर (	)—	बेटी

इसीतरह का सादृश्य अंग्रेजी में भी देखा जाता है। संस्कृत-फारसी में संज्ञा, सर्वनाम, क्रिया, विशेषण, संख्यावाची शब्दों में कितना सादृश्य है जिसके आधार पर इसे सगीबहन करार दिया गया। प्रस्तुत पेपर में उपर्युक्त तथ्यों पर विश्लेषणात्मक ढंग से सूक्ष्म विवेचन किया गया है।

X. 51

शब्दों की अनेकार्थकता

मंजुबाला, पटना

अर्थविज्ञान का यह एक सामान्य-सिद्धान्त है कि एक शब्द का एक ही अर्थ हो और एक अर्थ एक ही शब्द से जुड़ा हो। किन्तु संसार की सभी प्रमुख भाषाओं में इस "एकव्रती" सिद्धान्त का उल्लंघन हुआ है। इसीलिए कभी-कभी एक अर्थ का बोध कराने के लिए अनेक शब्दों का प्रयोग होता है जिन्हें पर्यायवाची शब्द (सिनोनिम्स) कहते हैं और एक शब्द के अनेक अर्थ भी होते हैं। ऐसे शब्दों को नानार्थक या अनेकार्थक शब्द कहा गया है। इस निबन्ध में शब्दों की अनेकार्थकता के विषय में शास्त्रकारों के विविध मत एवं उनका विवेचन किया गया है।

X. 52

प्राचीनभारतीयलिपयः

ना० बा० मराठे, पुणे

प्राचीन भारतीय लिपिविषयकं संशोधनमूनविंशति—विंशतिशताब्द्योर्मध्य एव प्रादुर्भूतम्। प्रिन्सेपमहोदयेन ब्राह्मी लिपेरुद्धारणं किंवा महत्वपूर्णं वाचनं ख्रिस्टाब्दस्य १८३६-४० मध्ये कृतमिति नागोचरं विदुषाम्। अशोकाज्ञया-उकीर्णशिलालेखानां विधिवद्वाचनेन न कोऽपि संदिहति ब्राह्मीलिपिमधुना। किमुत तामाश्रित्य याः नन्दीनागरी, देवनागरी, शारदा, नेवारी—प्रभृतिलिपयः तथा तमिल-तेलुगु-कन्नड़-मलयालं-सिंहली-बालबोधादि प्रचलिताः लिपयः ब्राह्मीत एवोद्भूता इति लिपिदक्षैः स्थिरीकृतम्।

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ब्राह्मी माहेश्वरी चैव कौमारी वैष्णवी तथा। वाराही च तथेन्द्राणी चामुण्डा: सप्तमातर: ।।—अपरार्क १.२४६

श्लोकेऽस्मिन् यद्यपि धार्मिकदृष्ट्या सप्तमातृणामेवोल्लेखो वर्तते तथापि ब्राह्मीति लिपिनाम्ना माहेश्वरीति च लिपिनामतोऽन्याम् अपि लिपिमेवानुसरति इत्यनुमातुं शक्यते। 'अइउण्' इत्यादिसूत्राणि महेश्वरादागतानि इति परम्पराप्राप्ता प्रसिद्धि:। महेश्वरप्रोक्त पाणिनिपूर्वं व्याकरणमासील्लिपिश्च। माहेश्वरीलिप्यां लिखितैका इष्टिका उत्खननात्संप्राप्ता लंडनगतवस्तुसंग्रहालये वर्तते। (अस्या: प्रतिलिपि: फोटो-पद्धत्या निर्मिता 'लिपिकार' इति प्रसिद्धिप्राप्तानां श्री ल. श्री वाकणकर महोदयानां सविधे वर्तते—जिज्ञासुभि: सा प्रत्यक्षीकर्तुं यतितव्यम्।

विंशतिशतके उत्खननसंप्राप्ता 'हिटाइट्' इति भाषाया: 'कीलाकृति'लिपि: विद्यते। क्युनेफार्म इति तस्या: प्राज्ञै: नामकरणं विहितम्। सा खलु ख्रिस्ताब्द-पूर्वद्विसहस्रतो द्वादशशतकं यावत् प्रचलितेति विदुषामभिमतम्। 'एकवर्तन-पञ्च-वर्तनादि तल्लिपिगतोदाहरणैरेतदेव ज्ञायते यदेषाऽपि अभिजातसंस्कृतभाषया—ब्राह्मीपूर्व-लिप्या सम्बद्धा। 'अंकारा' इति तुर्कस्थाननगरसमीपे वर्तमानस्य 'बोगज-कोह' (Boghazkoi) इत्याख्यरिमकायामुत्खनने' संप्राप्त:—इन्द्र-वरुण-नासत्या इत्यादिवैदिकदेवतानामुल्लेखोऽपि तदेव द्रढ़यति।

सिंधुसंस्कृतेरुत्खनने प्राप्ता लिपि:, यद्यपि पूर्णतयाऽद्यापि पठितुं न यश: संप्राप्तम्, तथापि सिन्धुलिपिरेषा' कीलाकृति-(क्युनेफार्म)-लिपे: पूर्ववर्तिनीति वक्तुं शक्यते। तत एव कीलाकृतिलिपि: इलेनाइट लिपिश्चोत्क्रान्ते स्याताम् इति लिपिज्ञानां मतम्। एषा एव 'इन्द्राणी' लिपि: स्यात् इति वक्तुं सुशकम् किम् ? इन्द्रस्य व्याकरणं पाणिनिपूर्वकाले प्रचलितम्। नौकानयनं तु आवेदकालात्प्रागासीदेव। तत एव केचन भारतीया: मेक्सेको नगरे प्रसंगवशात् गता तथैव स्थायिका अभवन्। मेक्सेकौत: उत्खननात् प्राप्ता 'मयलिपि:' तदन्तर्गतप्राप्ता लेखाश्च ज्योतिर्गणित विषयका एतदेव ध्वनयन्ति।

अयमेव विषय: सोदाहरणै: स्पष्टीकृतोऽस्मिन् निबन्धे।

X. 53

महाभाष्यकारस्य स्फोटशब्दविभावनां लक्ष्यीकृत्य—एस. डी. जोषी महोदयेन कृतविमर्शस्य पुन: परामर्श:

के. ह्वी. मेहता, आमेदाबाद

स्वसंपादिते कौण्डभट्टस्य स्फोटनिर्णयाभिधे ग्रन्थे प्रस्तावनायां तत्रभवता जोषी महोदयेन, (अ) "कस्तर्हि शब्द: येनोच्चारितेन सास्नलाङ्गूलककुदखुरविषाणिनां संप्रत्ययो भवति स शब्द: (ब) अथवा "प्रतीतपदार्थको लोके ध्वनि: शब्द इत्युच्यते।..." इति महाभाष्यकारवचनमधिकृत्य सिद्धांतितं यत् "The commen-

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tators try to read in Patañjali's statement the theories developed later on the Sphoṭa Word. This makes them think that the first definition refers to the meaningful word i.e. Sphoṭa Word. Patañjali has never used the term Sphoṭa to refer to a single indivisible meaning-bearing unit. The term Sphoṭas used by Patañjali always stands for the structure of expression which may or may not have meaning.

[P. No. 9-10]

अत्र विचार्यते यत् (१) "अथ शब्दानुशासनम्"। (२) "केषां शब्दानां लौकिकानां वैदिकानां च"। (३) "दुष्टः शब्दः स्वरतो वर्णतो वा"। (४) "कतर्हीमे शब्दाः प्रतिपत्तव्याः" ? (५) "सिद्धेशब्देऽर्थे सम्बन्धे चेति"। (६) न तद्वच्छब्दान् प्रयुयुक्षमाणो वैयाकरणकुलं गत्वाह—कुरुशब्दान् प्रयोक्ष्य इति"। (७) "सन्ति वै शब्दा अप्रयुक्ताः" इत्येवं सर्वत्र महाभाष्यकारः पदशास्त्राभिमतशब्दस्वरूपप्रतिपादनपरे महासन्दर्भे उपर्युक्तविविधेषु तत्घटक भूतेषु सन्दर्भेषु अर्थप्रत्यायकं (Meaningful) शब्दं शब्द इति शब्देन परामृशति तद्वत् "तपरस्तत्कालस्य"—।।१-१-७०।। इति सूत्रभाष्ये ।। एवं तर्हि स्फोटः शब्दः ।—ध्वनिः शब्दगुणः । कथम्—"ध्वनिः स्फोटश्च शब्दानां ध्वनिस्तु खलु लक्ष्यते । अल्पो महांश्च केषांचिदुभयंतत्स्वभावतः इति एवं रूपेण अर्थवहनशीलस्यैव शब्दस्य स्फोटेन सह सामानाधिकरण्यं प्रतिपादयति । अतएव "नित्यः स्फोटरूपः शब्दः यत्र अर्थस्य संप्रत्ययः । यः च ध्वनिभिः अभिव्यक्तो भवति" इत्थं, स्फोटात्मकं शब्दं अधिकृत्य महाभाष्य व्याख्यातृणां नागेशादीनां दर्शनं समीचीनं महाभाष्यकारानुमोदितं च । अथ च न्यायमीमांसादिषु दर्शनेषु अपि शब्दप्रमाणमीमांसायां वेदः—आप्तोक्तिः च परामृश्यते । मन्त्र समुदायात्मकः वेदः अर्थप्रत्यायकः ।

यथा (१) औत्पत्तिकस्तु शब्दस्यार्थेन सम्बन्धः.....प्रमाणं वादरायणस्यानपेक्षत्वात् [पू. मी. १-१-५] (२) प्रत्यक्षानुमानोपमान शब्दाः प्रमाणानि [न्या. सू. १-१]।

X. 54

PĀṆINIAN PARIBHĀṢĀ-RULES AND PARIBHĀṢĀS : A COMPARISON

Gopabandhu Mishra, ARRAH

The word 'PARIBHĀṢĀ' does not occur in the Aṣṭādhyāyi. Only the later grammarians have treated as many as fifty rules of Aṣṭādhyāyī as Paribhāṣā-rules. After Pāṇini the authors on Sanskrit Grammar were making efforts independently to give some statements in order to meet the purpose of Pāṇinian Grammar which could not be met only by Paribhāṣā-Rules of Pāṇini. But no single work on Paribhāṣā, either anterior or posterior to Patañjali, is found which ought to have been followed by all the authors on Paribhāṣās.

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Therefore, the pro-Pāṇinian Paribhāṣās varied from author to author regarding their number, anatomy and explanation etc. These are having no quality of a Sūtra, since these are less abridged and more explanatory ; but its application claims the equal status of Pāṇinian Paribhāṣā-rules.

This paper is an attempt to analyse the said development.

X. 55

हिन्दी में आगत विदेशी शब्दों की समीक्षा

मोहन मिश्र, भागलपुर

अखिल विश्व में आज एक भी ऐसी भाषा उपलब्ध नहीं है जिसमें विदेशी शब्दों का समावेश नहीं है। वैदिक युग से लेकर अद्यावधि निरन्तर हमारी भाषा में नये भावों तथा विचारों को प्रकट करने के लिए विदेशी शब्द समञ्जित होते रहे हैं। इन शब्दों से हमारे प्राचीन इतिहास पर भी पर्याप्त प्रकाश पड़ता है। उदाहरणार्थ संस्कृत में लौह, हिन्दी—लोहा शब्द की उत्पत्ति सुमेरीय रोध से हुई है। समय की प्रगति से ही रोध लोध तथा लोह में परिवर्तित हो गया है। इसी तरह हिन्दी मन (तौल की इकाई) की उत्पत्ति बेबिलोनीय मिना शब्द से हुई है।

भारत में आर्यों के प्रतिष्ठापित होने के पश्चात् और प्राकृत काल के आरम्भ में हखामनीश, ग्रीक, शक आदि का भारत में आगमन हुआ और यदि वे भारतीय संस्कृति तथा भाषा से प्रभावित हुए तो उन्होंने खुद भी यहाँ की भाषा को अच्छी तरह प्रभावित किया। इसका फल यह हुआ कि प्राकृत में अनेक विदेशी शब्द आ गये जिनमें से कई तो संस्कृत में पुनः ग्रहण किये गये। इनमें से कुछ शब्द तो हिन्दी तथा अन्य नवीन आर्य भाषाओं में भी आये। उदाहरणार्थ ग्रीक का द्रख्में —Drakhme शब्द एक ओर संस्कृत में द्रम्य हो गया तो दूसरी ओर वह द्रम्ब, दम्ह से होते हुए हिन्दी में दाम हो गया। इसी तरह ग्रीक का सेमिदालिस—Semidalis शब्द हिन्दी में सेवइयाँ हो गया तथा फारसी का पोस्त शब्द पुस्त होते हुए 'क' प्रत्यय के सहयोग से पुस्तक हो गया।

ईसा के जन्म से तीन शताब्दी पश्चात् जब गुप्तकाल में भारत का ईरान के साथ विशिष्ट सम्पर्क का सूत्रपात हुआ तब पारस्परिक आदान-प्रदान के फलस्वरूप कुछ शब्द ईरानी से—संस्कृत में स्वीकृत हुए। इनमें दो शब्द आज भी हिन्दी में प्रचलित हैं। इनमें मध्य फारसी का शब्द मोचक है जिसका अर्थ होता है—घुटने तक का जूता ! उससे मोचिका>मोची शब्द हिन्दी में आया। यही मोचक शब्द कालक्रम में फारसी में मोजा बन गया। इसी तरह मध्य फारसी का तश्त शब्द प्राकृत में टठ हो गया इसी से अवधी टाठी (थाली) शब्द सिद्ध हुआ। तश्त (टठ)

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का निर्माणकर्त्ता तट्टकार कहलाया जिनका आगमन हिन्दी में ठठेरा रूप में हुआ। इस तरह हिन्दी भाषा में विभिन्न विदेशी भाषाओं से शब्द आते रहे हैं।

प्रस्तुत निवन्ध में हिन्दी में आये हुए विदेशी शब्दों का सम्यक् विवेचन प्रस्तुत करने का प्रयास किया गया है।

X. 56

ACCENTUATION OF *ṆINI* (*-IN*) COMPOUNDS

Pradeep Kumar Mishra, POONA

It is presumed by many scholars that the rules in the *Aṣṭādhyāyī* were accompanied by Pāṇini's own commentary containing explanation and illustrations. If that was the fact unfortunately that comm. is lost to us. In order to get illustrations for his rules we have to rely on commentators. Although the comm.s are rich with illustrations most of the examples can be traced to the post-Paninian literature, Naturally they do not contain accent marks. It is thus not possible to verify Panini's rules on the basis of these illustrations. In order to test the validity of a certain rule it is always desirable to search for examples in the pre-Paninian lit. and check the attestations.

In the present paper I propose to deal with one group of derivatives namely forms in *in*.

Panini has taught 4 suffixes with *in* as their pure form when these suffixes are devoid of their anubandhas. They are *inI*, *inUN*, *GHinUṆ* & *ṆinI*' Except *inUṆ* other suffixes denote agent sense. These agent nouns generally retain the suffix accent (P. 3.1.3) and in case of compounds the final is accented (P. 3.1.3 & 6.2.139). Thus the compounds are accented on the final.

But Panini has phrased two rules dealing with the accentuation system of *ṆinI* compounds. P. 6.2.79 *ṇini*, (*pūrvapadam* P. 6.2.1, *ādyudāttaḥ* P. 6.2.64 *bhavati*). So the comp. s are accented on the initial. P. 6.2.80 *upamanaṁ śabdārthaprakṛtāveva* (*pūrvapadam* P. 6.2.1, *ādyudāttaḥ* P. 6.2.64 *bhavati*).

However the comp.s are accented on the final instead of initial in conformation with P.3.1.3 and P.6.2. 139.

The present paper tries to find out a solution to this system of accentuation in Vedic lit.

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X. 57

CONTRAST BETWEEN PATAÑJALI AND BHAṬṬOJIDĪKṢITA

Vidhata Mishra

Tradition of examples of Pāṇini's sūtras as found in the Mahābhāṣya is not followed by Bhaṭṭojidīkṣita in the Vaiyākaraṇa-siddhāntakaumudī while both the works are related to the same Pāṇinian school. Generally the Kāśikā and other grammatical works have followed the traditional examples of the Mahābhāṣya. Why Bhaṭṭojidīkṣita differed and desired to coin new examples of the sūtras, is discussed in this paper. A few sūtras are quoted below along with the examples of the Mahābhāṣya and the Siddhāntakaumudī :—

	Sūtras	*Mahābhāṣya*	*Siddhāntakaumudī*
(1)	अन्तर्धौ येनादर्शन मिच्छति (1.4.28)	"उपाध्यायादन्तर्धत्ते"	"मातुर्निलीयते कृष्णः"
(2)	अकथितं च (1.4.51)	"पौरवं गां याचते"	वलिं याचते वसुधाम
(3)	अनुर्लक्षणे (1.4.84)	"शाकल्यस्य संहितामनु प्रावर्षत्"	"जपमनु प्रावर्षत्"
(4)	आङ् मर्यादावचने (1.4.89)	"आकुमारं यशः पाणिनेः"	"आमुक्तेः संसारः" "आ सकलाद् ब्रह्म"
(5)	यस्मादधिकं यस्य चेश्वरवचनं तत्र सप्तमी (2.3.9)	"अधिब्रह्मदत्तेपञ्चालाः" "अधि ब्रह्मदत्तः पञ्चालेषु"	"अधि भुवि रामः" "अधि रामे भूः"

X. 58

भाषाविज्ञान और स्फोटसिद्धान्त

देवनारायण मिश्र, सीतापुर

"द्वावुपादान शब्देषु शब्दौ शब्दविदो विदुः ।
एको निमित्तं शब्दानामपरोऽर्थे प्रयुज्यते ।।" वा. प. 1/44

संस्कृत भाषाशास्त्र या व्याकरणशास्त्र केवल प्रायोगिक व्याकरण ही नहीं अपितु उसके साथ ही भाषावैज्ञानिक एवं आध्यात्मिक विचारों का भी शास्त्र है। पाणिनि की अष्टाध्यायी के अतिरिक्त भर्तृहरि के वाक्यपदीय और नागेश के शब्देन्दुशेखर आदि में प्रायोगिक व्याकरण से पृथक् समस्त भाषा के स्वरूप का सूक्ष्म एवं तात्त्विक विवेचन किया गया है। संस्कृत भाषा शास्त्रियों की दृष्टि में अन्तः एवं बाह्य जगत्

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की एकात्मकता का स्वरूप प्रतिलक्षित होता है। अतएव महाभाष्यकार पतञ्जलि के समक्ष "अथ गौरित्यत्र कः शब्दः" प्रश्न की अवतारणा हुई। प्रश्न का आशय यह नहीं कि शब्द क्या है ? वह तो—प्रसिद्धयुपरोध से सिद्ध है। प्रश्न का आशय हैं कि शब्द अर्थ का वाचक है या प्रत्यायक ? यदि शब्द को प्रत्यायक माना जाय तब वह सीधे अर्थबोध में समर्थ है, क्योंकि प्रत्यायक का सम्बन्ध सीधे प्रत्यय (ज्ञान) से है। अतः ज्ञाता को ज्ञेय (अर्थ) का ज्ञान (ज्ञापक द्वारा) हो जाता है। ज्ञान के लिए ज्ञाता और ज्ञेय के बीच में किसी स्वतन्त्र भाषिक अमूर्तकरण की आवश्यकता नहीं है। यदि शब्द को वाचक माना जाय, तब मानना पड़ेगा कि शब्द पहले वाच्य अर्थ को बाद में उसके अन्तःस्थ अर्थ से अप्रत्यक्ष रूप में बाह्य अर्थ को उद्भासित करता है। इसीलिए भाष्यकार ने शब्द के दो लक्ष्य दिये हैं—"येनोच्चरितेनसास्ना-लाँगूलककुदखुरविषाणिनां संप्रत्ययो भवति, सः शब्दः।" तथा "प्रतीतपदार्थको लोके ध्वनिः शब्दः। (पश्प० म० भा०)। पतञ्जलि ने प्रथम लक्ष्य से अमूर्तीकृत शब्द (स्फोट) तथा द्वितीय से तद्वाचक (ध्वनिसमूहरूप) शब्द को ही अपना अभिमत प्रदान किया है।

अतः निर्विकल्प और सविकल्प, अन्तः और बाह्य, अभिव्यंग्य और अभिव्यंजक के बीच की कड़ी के रूप में स्फोट रूप को स्वीकार करके संस्कृत भाषाशास्त्रियों ने भाषाविज्ञान की एक बहुत बड़ी समस्या का समाधान किया है।

स्फोट विभिन्न विकल्पों का संवादी एक अद्वितीय अर्थ है। वह भाषा के भीतर ही विद्यमान है। इसी सिद्धान्त को और अधिक व्यवस्थित एवं तत्त्वमीमांसापरक रूप देने के लिए भर्तृहरि ने शब्द और उसके विवर्त रूप ऐन्द्रिय (ध्वन्यात्मक) तथा आभ्यन्तर मानस जगत् (स्फोटरूप) द्वैताद्वैत का उपपत्तिपूर्वक प्रतिपादन किया है।

दूसरी बात यह कि उच्चरितप्रध्वंसी ध्वनिसमूह रूप शब्द की सत्ता ही कैसे होगी ? अतः मानना पड़ता है कि भौतिक घटनाओं का एक ऐसा अमूर्तीकरण है, जो उसके वाच्य अर्थ के साथ सम्बन्ध स्थापित करने वाली भाषा प्रतिपत्ति के अभ्यास से लगभग एक पूरे समुदाय के द्वारा सर्वग्राह्य है और इस दशा में उसे समुदाय की एक ऐसी शुद्ध प्रज्ञा का ही विषय मानना समीचीन होगा, जो व्यक्ति को संकीर्णताओं से ऊपर उठकर दूसरे संसर्गों से भी युक्त हो। इसे ही शाब्दिकों ने बौद्ध शब्द अथवा स्फोट की संज्ञा दी है।

स्फोट सिद्धान्त का किसी न किसी रूप में समर्थन पाश्चात्य भाषा वैज्ञानिकों ने भी किया है। वान्द्रियैज लिखता है कि "श्रोत्रग्राह्य ध्वनियाँ हमारी बुद्धि में सुसम्बद्ध चित्र जागृत करती हैं। इनमें से प्रत्येक व्याकरण की भाषा में वाक्य कहलाता है।" डाग्नैन वावर्ट् का कहना है कि "वाणी के पूर्व में रहनेवाली मनोवैज्ञानिक इकाई को शब्द चित्र का नाम दिया जा सकता है।"

अतः भाषाशास्त्रीय दृष्टि से स्फोट सिद्धान्त का अत्यन्त महत्वपूर्ण स्थान है। इसके बिना शाब्दबोध की प्रक्रिया ही अधूरी है।

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सुपद्मव्याकरण-प्रणेतुः पद्मनाभदत्तस्य कृतयः परिचयश्च

जयमन्त मिश्र, दरभङ्गा

मीमांसा-न्याय-वेदाध्ययन-पटुतर-पण्डित-मण्डित-मिथिला-मही-मण्डन-महा-वैयाकरण-नवीन सुपद्माख्य व्याकरणप्रणयन-प्रवीण-गोपीजनवल्लभगोपालोपासक-परम-वैष्णव पद्मनाभदत्तस्य इदानीं यावदुपलब्धा अधस्तनाः कृतयः—

1. सुपद्मव्याकरणम्
2. सुपद्मपञ्जिका
3. प्रयोगदीपिका
4. धातुकौमुदी-धातुचन्द्रिका
5. उणादिवृत्तिः
6. पृषोदरादिवृत्तिः
7. यङ्लुग्वृत्तिः
8. परिभाषा वृत्तिः
9. भूरिप्रयोग कोषः
10. आचारचन्द्रिका
11. शिशुपाल महाकाव्यस्य आनन्दलहरी टीका
12. गोपालचरितम्
13. छन्दोरत्नञ्च ।

उपर्युक्तानां पद्मनाभदत्तविरचितानां ग्रन्थानां विषयात्मक-परिचयः ।

पृषोदरादिवृत्तेरुपसंहारे "शाकेशैल नवादित्ये" इत्युल्लेखात् 1297 शकाब्दे 1375 खिष्टाब्दे पृषोदरादि-वृत्ति-प्रणेतुः पद्मनाभदत्तस्य विद्यमानत्वात् खिस्टीय चतुर्दश-शतकमस्य समयः ।

पद्मनाभदत्तस्य—अभिजनः, वंशपरिचयः, उपास्यदेवः, विविध शास्त्राध्ययनजन्यं व्युपत्तिश्च ।

X. 60

स्त्रीप्रत्ययानां भाषाशास्त्रीयमहत्त्वम्

वैद्यनाथमिश्रः, बोकारो

कस्यापि प्रत्ययस्य प्रयोगः भाषाविज्ञानस्य दृष्ट्या महत्त्वपूर्णो भवति । एतेषां प्रत्ययानां प्रयोगः भाषावैज्ञानिकप्रवृत्तीनां सन्दर्भे सञ्जायते । तथा च अनेन प्रयोगेण नानाविधानि भाषाशास्त्रीयतथ्यानि प्रस्फुटितानि भवन्ति । उदाहरणार्थम्—

स्त्रीप्रत्ययस्य "अजा" इत्युदाहरणे एव एतानि तथ्यानि आविर्भवन्ति । तदा अन्यत्र तु उपलभ्यन्त्येव ।

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सर्वप्रथमं रूपविज्ञानदृष्ट्या एकं परिवर्तनं जायते। यतः "अज" इति पूर्वरूपम् "अजा" इति सञ्जायते।

ततःपरं ध्वनिपरिवर्तनं च प्रजायते। यतः द्वयोः रूपयोः उच्चारणे अन्तरम् आयाति। स्त्रीप्रत्यये कृते प्रत्ययस्य "आद्युदात्तश्च" इति सूत्रेण उदात्तः समायाति।

अतःपरम् अर्थस्यापि पृथक्करणं सञ्जायते। यः अजस्य अर्थः अस्ति सः अजायाः नास्ति।

वाक्यविज्ञानस्य दृष्ट्या अपि स्त्रीप्रत्यये कृते परिवर्तनं सम्भवति। यथा—

अजः वनं गतः।

अजा वनं गता।

एवमेव यदिसूक्ष्मरूपेण गवेषणा भवेत् तर्हि अन्यानि अपि रहस्यानि प्रकटितानि भविष्यन्ति।

X. 61
THE IMPERATIVE MOOD AND ITS TENSE IN MARATHI

G. M. Moholkar, MAHARASHTRA

The Imperative Mood in Marathi expresses order, request, prayer and benediction. But it needs no explanation that the concept of order is diametrically opposite to the concept of request and prayer and yet these concepts are put together under one head. The Imperative Mood. A logical classification would be that the concept order be put under the Imperative Mood and that of request or prayer under 'Vijnyaptyarth' (विज्ञप्त्यर्थ).

In Marathi grammar the declensions of the verbs of the First and Third Persons are mentioned under the Imperative Mood, though in practical life and use of Language, Imperative Mood expressing order or request can only be related to Second Person. Any order to be referred to the First or Third Person can be transmitted through the medium of Second Person. Hence there cannot be First or Third Person Imperative. The Marathi grammarians however, give the First and Third Person declensions of the verbs in the Imperative Mood with examples thereof.

Pahun bare Tu Kase Vāctos. (Let us see how you read). Tyanē Te Kām Kele Pāheeje. (He should do that work). Such examples of the First and Third Persons respectively given by grammarians cannot come under Imperative Mood but under Potential Mood. Grammarians express doubts about the concept of First and Third Person Imperative but hesitate to make any firm denial of the same.

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Marathi grammar follows to a great extent Paniniya Sanskrit grammar almost in all respects and in regard to Imperative and Potential Moods as well. Language emerges and takes shapes according to the ways, manners and needs of society. Grammar of any Language should have its rules framed and reframed according to the slow but continuous changing conditions of the Language. In Vedic Grammar and modern English Grammar The Imperative Mood includes the Potential Mood. This classification is rather broad and any scientific approach demands deeper deliberations of the minute details for the sake of proper classification. The classification as the Imperative Mood, Vijnyaptyarth and Potential Mood would suit the nature of the Marathi language.

Moods are closely related to Tense. The Imperative Mood refers to Second Person and the order implied in it is transmitted only in the presence of the Second Person. Hence the Imperative is sometimes mistakenly regarded to have reference only to the Present Tense. Here it should be noted that Time and Tense should not be confused. Tense is determined on the basis of the time of action in the Imperative takes place in Future and hence the Imperative Mood is connected to the Future Tense only.

X. 62

RELATIONAL MARKERS IN ASSAMESE

B. C. Moral, GAUHATI

Arguments are generally marked with specific relational markers in accordance with the relationship with the predicator. The change of order of arguments does not play any role in changing relations with the relational term. Word-order is therefore, neither grammatical nor semantic in Assamese. The various relational markers used to designate various case-relations are discussed in this paper.

X. 63

THE MIGHTY BRAHMAPUTRA

N. Moral, GAUHATI

The Principle river in Assam, the mighty Brahmaputra which is popularly called "Luit" of which etymology is connected with the Skt "Luhita", "rohita" and the Austric "Lao-Tu" or "Tilao", has been known to us in various names since the time of Greek travellers, third century B.C. This paper humbly discusses the probable sources of the various names of the mighty Brahmaputra.

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X. 64

YOGASŪTRA-BHĀṢYA AND SEMANTICS

R. S. Shivaganesha, MYSORE

The Bhāṣya on Yoga-sūtra 3.17, deals with the meaning of words and sentences. The sūtra opines that in common parlance there is mutual super imposition of word, its meaning and its comprehension. The Bhāṣya explaining the expression says that language is meaningful only in its phonemes. A word comes to be comprehended, when heard, along with the last of its phonemes. The relation between a vocable and its meaning depends on convention which is beginningless. Convention is not attributed to any God but is said to have come down in tradition. It is of the nature of memory and is only a mutual superimposition of word and its meaning.

X. 65

भर्तृहरि के प्रमुख वाक्य लक्षण

रमणेन्द्र नाथ, आरा

भर्तृहरि ने वाक्यपदीय के द्वितीय कांड के आरम्भ में वाक्य के आठ लक्षण दिये हैं। जिनमें कुछ प्रमुख लक्षणों पर इस निबंध में विचार किया गया है। जैसे— आख्यात शब्द का वाक्य होना, शब्द-संघात का वाक्य होना, आद्य पद का वाक्य होना एवं पृथक् साकांक्ष सभी पदों का वाक्य होना।

X. 66

THE CONCEPT OF DHĀTU IN THE LIGHT OF THE DISCUSSION IN THE MAHĀBHĀṢYA

Ganesh Prasad Panda, PUNE

Dhātu or Verbal root is one of the two types of stems which lie at the basis of derivation in Pāṇinian system. It is defined by Patañjali in two rules भूवादयो धातव: (P. 1.3.1) and सनाद्यन्ता: धातव: (P. 3.1.32). Of these two rules the rule भूवादयो धातव: has been discussed at a greater length by Patañjali in his Mahābhāṣya. The main points of the discussion are as follows. :—

1. The irregular compound of भूवादय:
2. The meaning conveyed by a *Dhātu.*
3. The agreement and disagreement between the two-धातु being क्रियावचन and धातु being भाववचन.
4. The proper derivation of the word भवादय:.

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5. The proper interpretation of the word भूवादयः.
6. Is their any purpose of धातुपाठ ?

An attempt is made in the present paper to discuss the concept of *dhātu* in the light of the discussion in the Mahābhāṣya. It is also the aim of the present paper to try to reconcile the views क्रियावचनो धातु and भाववचनो धातु by subsuming both the concepts ; क्रिया and भाव into one.

X. 67

A STUDY ON THE INTERPRETATION OF *NAÑ* IN THE *AṢṬĀDHYĀYĪ*

R. C. Panda, PURI

Pāṇini has used *Nañ* several times in his rules of the *Aṣṭādhyāyī*. The latter commentators of the *Aṣṭādhyāyī* interpreted *Nañ* as *Prasajyapratiṣedha* in some rules, while in other rules it has been interpreted as *Paryudāsa*.

The persent article collects all these cases and here an endeavour is made to examine these cases to get a proper interpretation of *Nañ* in the *Aṣṭādhyāyī*.

X. 68

श्रीकौण्डभट्टकृतं सुबर्थचिन्तनम्

भगवतीप्रसाद पण्ड्या, अहमदाबाद

पाणिनिसंस्कृतव्याकरणे न केवलं रूपनिर्माणविषये किन्त्वर्थनिर्णयविषयेऽपि महती सूक्ष्मेक्षिका जातेति नाविदितं शाब्दिकपुङ्गवानाम् । अत्र महाभाष्यकृत्पतञ्जलि-भर्तृहरि-कौण्डभट्ट-नागेशभट्टादिभि र्या सुसूक्ष्मा विचारणा व्यधायि तत्र सर्वतन्त्र-स्वतन्त्रस्य कौण्डभट्टस्यापि नाम विशेषेण समुल्लेखमर्हति ।

अनेन कौण्डभट्टेन भट्टोजिदीक्षित विरचित 'वैयाकरणसिद्धान्तकारिका' विवेचनपरो 'वैयाकरणभूषणसार' नाम ग्रन्थो व्यरचि । अस्य ग्रन्थस्योपरि दर्पण-परीक्षा-प्रभा-शाङ्कर्यादिक्य नव टीका वर्तन्ते । इममेव च ग्रन्थमभिलक्ष्य तत्रभवता गोपालदेवेन 'लघु भूषणकान्ति (=कान्ति) नाम्नी टीकैका व्यलेखि । इयं च टीकाऽद्यावध्य-मुद्रिता । सम्पूर्णांताम्प्राप्तुकामेन मया महीयान्प्रयासोऽकारि, अन्ते च ऑक्सफोर्ड ग्रन्थागारादन्तिम-चतुर्दश-प्रकरणवर्जं एषा टीकाऽवापि । समे हि जानन्ति विपश्चितो यन्नव्यन्यायशैली सम्मिश्रेऽस्मिन् वैयाकरणभूषणसारग्रन्थे चतुर्दशमाहेश्वर सूत्राणीव चतुर्दश प्रकरणानि वर्तन्ते ।

अस्मिन् संशोधनपत्रे सुबर्थनिर्णयमधिकृत्य श्रीमत्कौण्डभट्टैः किं चिन्तनं व्यधायि, तत्र च गोपालदेवेन तच्चिन्तनं कया सरण्या व्यतानीत्यत्रैतन्नप्ररूपीति दिक् ।।

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संस्कृतशिक्षणे आधुनिकीकरणम्

विद्यानिधि पाण्डेय कृषकः

संस्कृतशिक्षणे आधुनिकीकरणं नाम पारम्परिकसम्प्रदायविशेषस्य शाखा विशेषस्य शिक्षण विधीनाम् शिक्षण सामग्रीणाम् वा अधुनातन प्रौद्योगिकी द्वारा विकसितैः (यन्त्रादीनां) विविधैः प्रयोगैः लोकप्रियम् शिक्षणम् आधुनिकी करणम् प्रायशः कथ्यते ।

प्रौद्योगिकी द्वारा वेदानां वेदाङ्गानां शिक्षणाय नूतनानाम् उपकरणानां निर्माणं वस्तुतः सामग्रीणाम् आधुनिकीकरणम् । न तु पाणिनीय सूत्राणां स्थाने लोकभाषायां सूत्रनिर्माण नवीनीकरणम् आधुनिकी करणं वा स्यात् । एतत् तु सारस्वत-कलाप-मुग्धबोधादीनां व्याकरणग्रन्थानां निर्मातृभिः कृतमेव सम्प्रदायरूपेण शास्त्राभेदरूपेण वा वैदिकैरपि ।

शिक्षणविधौ तु नूतनैः यन्त्रादिभिः रोचकैः प्रकारैः वेदपाठस्य सूत्रपाठस्य वा शिक्षणम् यन्त्रसंचालनस्य प्रशिक्षणादिकम् च शिक्षणविधिपरकम् आधुनिकीकरणम् । दृश्य साधनोः चलचित्रादि वृत्तचित्रादिभिः शिक्षकस्य स्वल्प श्रमेण दत्तै निर्देशैः छात्रः स्वयं दृष्ट्वा श्रुत्वा वा विद्योपादानं कर्तुं क्षमः स्यात् तदा पूर्णम् आधुनिकी करणभ् सम्पत्स्येत नो चेत्, सर्वं प्रचारोद्घाषमाना, सर्वं राजकीयमराजकीयं वाधुनिकीकरणं संस्कृत शिक्षणे ।

X. 70

"असिद्धं बहिरङ्गमन्तरङ्गे" परिभाषा का औचित्य

मनीषा पाठक, रायपुर

नागेश भट्ट ने परिभाषेन्दुशेखर में "असिद्धं बहिरङ्गमन्तरङ्गे" परिभाषा का विस्तार से विवेचन किया है । इस परिभाषा को वे "वाह उठ्" सूत्र से ज्ञापित करते हैं । और इस प्रकार ज्ञापक सिद्ध मानते हैं । वस्तुतः यह परिभाषा लोक-न्याय सिद्धा है । भाष्यकार भी इसका अनुमोदन करते हैं ।

परिभाषा की व्याप्ति के विषय में भी नागेश भट्ट चर्चा करते हैं । और अन्त में भाष्य के मत के अनुकूल इसे अनित्य बताते हैं ।

"असिद्धं बहिरङ्गमन्तरङ्गे" की स्वीकृति में ग्रन्थकार एक और परिभाषा पढ़ते हैं । जो अच् के अव्यवधान की अपेक्षा रखने वाले अन्तरंग कार्य की दृष्टि में बहिरङ्ग को असिद्ध नही करती ।

"नाजानन्तर्ये बहिष्टप्रक्लृप्तिः" यह नियम भी कतिपय स्थलों पर कार्य नही करता और इस प्रकार यह परिभाषा अनावश्यक प्रतीत होती है ।

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ग्रन्थकार ग्रामणिपुत्र: आदि प्रयोगों की उपपत्ति हेतु प्रकृत परिभाषा को अनावश्यक न मानकर अंतरंग परिभाषा का औचित्य बताते हैं।

प्रश्न यह उठता है कि यदि इस परिभाषा की ब्याप्ति अव्याप्ति या उपपत्ति के लिए "असिद्धं बहिरंगम्" परिभाषा को अनित्य करना पडता है, तो उसी आधार पर प्रस्तुत परिभाषा को अन्यथासिद्ध भी किया जा सकता है।

इस शोधपत्र में इन परिभाषाओं के औचित्य पर विचार किया गया है।

X. 71

THE UTILISATION OF *ĀNTARATAMYA*

Niranjan Pati, POONA

The present paper deals with the discussion of *Āntaratamya* device applied by Pāṇini while formulating the *sūtras* of the *Aṣṭādhyāyī*.

The paper also points out the basic intention of the Sūtrakāra as to why and how the replacement of the *Antaratama* letters taking place in process of derivation is phonetically relevant and approved by the effort of articulation either internally or externally or by both.

X. 72

AFFINITY OF MARATHI WITH BENGALI

Narendra B. Patil, BOMBAY

Marathi and Bengali are sister languages and both have evolved from Sanskrit via Prakrit. Marathi sprang from Maharshtra Prakrit, sometime at the end of the 9th century A.D. and literary forms developed much later than the 10th century A.D. Bengali developed from dialects in the regions of Gauda and Rāḍha and was much influenced by Maithili and Braj. The early history of both Marathi and Bengali was similar. The earlier compositions in Marathi were influenced by Jaina and Mahanubhava thought while the Buddhist thought was predominant in Bengal, as is seen from Charyās or Charyāgītis of early 12th century. The period from 1200 A.D. to 1800 A.D. was significant in that, Muslim invaders made inroads in both these lands. The people gave a fight for self preservation by enthusing the masses in Bhakti. This helped in stopping the cultural onslaught at the periphery. People in Maharashtra and Bengal could keep themselves integrated by invoking the masses in the name of god. The Chaitanya movement in Bengal and the Bhakti movement in

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Maharashtra headed by Jnyāneshwar, Nāmdeo, Tukārām, Rāmdas and a host others keept the fire of love alive among people.

In the modern period also we find the literary movements in Bengal and Maharashtra on parallel lines. Both these lands had early bands of social reformers followed by literary stalwarts, who enriched the life of the people.

A few lexical and grammatical similarities in Marathi and Bengali are indicated in this paper, and parallels in idioms and phrases are pointed out. There is a need for a study and mutual understanding of the literary heritage of both these people. This would go a long way in achieving national solidarity and integrity.

X. 73

ĀTMANEPADA AND PARASMAIPADA

Shubhangi S. Pradhan, POONA

Pānini who composed *Aṣṭādhyayī*, followed the basic idea of the human acts based on two fold personal levels. That is, for one's own benefit and for other's profit. In grammatical words, firstly when the fruit of the action accrues to the agent and secondly when the fruit of the action does not accrue to the agent, it accrues to someone else. Thus starts the categorisation. So, the first category—"Fruit accruing to the agent", will be called "*Ātmanepada*" (आत्मन्—Self) and the second category—"fruit accruing to the person, other than the agent" will be called, "*Parasmaipada.*" (परस्मै—for other one).

In my paper, mentioned above, I have tried to justify this basic idea which is clear through the names of two padas, with the help of Pāṇinian *sūtras* and examples.

X. 74

PARTICIPAL FORMATIONS OF VEDIC AND CLASSICAL SANSKRIT

Ravi Prakash, CHANDIGARH

1. *Pressent Active participial forms* with śāyach affix are restricted to the Vedic phase and don't occur in the classical stage, e.g. *gṛbhāya jivhayā madhu* (RV. 8.17.5).

In the Epic language we are met with some eccentric features in which the *num* augment, in case of *śatṛ* affix, is sometimes found missing in the feminine forms of *bhavādi*, *churādhi* and *divādi*

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class, e.g. *chintayatī*, (Rām. 2.24.9), *anugachchhatī* (Rām. 3.12.4), etc. On the other hand it is regularly enjoined in the whole body of the Sanskrit language (Cf. Pāṇ.—*śapaśyanornityam*—7.1.81).

Similarly *num* is augmented wherever it is not necessary in the remainder phases of the language, as *vichinvantyaḥ* (Rām. 6.98.3) (*Tanādi* class).

2. *Present Passive Participle* is formed by adding *mān* (*Pāṇ. śānach*) to the passive stem of the root (*āne muk-pāṇ.* 7.2.82), but in the Veda we chance upon the cases in which the active affix *ān* is applied to the passive stem with its dropped passive infix *ya*, e.g. From √*Pū—Punānaḥ* (RV. 9.17.1, 9.96.15).

The similar tendency is witnessed in the Epic phase where *ān* (like the Vedic language) is employed to the passive stem but with its retained passive infix *ya*, e.g. *bhrāmayāṇa* (Rām. 7.32.45), etc.

Such forms are no longer used in tne classical language.

3. *Past active participial forms* (formed with Pāṇ. *Ktavatu*) are rare in the Vedic and Brāhmaṇic stage.

4. *Past passive Participle* (with Pāṇ. *Kta*) is formed on the same pattern throughout the whole body of the Sanskrit language.

5. *Past perfect participle* which is formed by Pāṇ. *Kvasu* and *Kānach* is confined to the Vedic phase only, save its rare examples of *yuyudhāna* and *anuchāna*, etc. in the classical stage.

6. *Future active participle* (formed by adding *śatṛ* and *śānach* to the future stem of the root) ls common to both the stages.

7. *Future Passive Participle* or *Gerundive* with *ya* is formed in all periods of the Sanskrit language; with *āyya* such as *vidāyya*; with *seyya* such as *stuṣeyya* (RV. 10. 120.6); with *enya* as *īkṣeṇya* (RV.) and with *tva* such as *kartva* 'to be made' especially restricted to the Vedic language. Gerundives of *tavyat* and *anīyar* are absent from the RV., but make their debut in the AV., thus with *tavya-janitavya* (AV. 4.23.7); with *anīyar-upajīvaniya* (AV. 8.10.22).

8. We have one more suffix—*kelimar* which is quite a later innovation. Though Munitrayī is also fimilar with this, its earliest literary usage is attested in Somedeva Suri's *Yaśastilaka Champu* (959 AD).

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X. 75

हिन्दी में अनुस्वार और अनुनासिकता

श्याम प्रकाश, आगरा

प्रस्तुत निबन्ध के अन्तर्गत प्रारंभ में अनुस्वार और अनुनासिकता की संकल्पनाओं के स्वरूप पर प्रकाश डाला गया है। तदनन्तर हिन्दी के सन्दर्भ में क्रमशः अनुस्वार और अनुनासिकता का विवेचन किया गया है। अनुस्वार संबन्धी नियमों की दो कोटियाँ हैं—(१) अन्तर् रूपिम (२) अन्तरा रूपिम। ऐसी स्थितियों को भी स्पष्ट किया गया है जहाँ अनुस्वार का प्रयोग हो सकता है और जहाँ अनुस्वार के स्थान पर नासिक्य व्यंजन का ही प्रयोग होता है।

अनुनासिकता को तीन सन्दर्भों में देखा गया है—(१) स्वनिक सन्दर्भ (२) स्वनिमिक सन्दर्भ (३) विभक्तिपरक सन्दर्भ। इन तीनों सन्दभों को उदाहरणों द्वारा स्पष्ट किया गया है।

X. 76

ON SOME BHOJAPURĪ WORDS

Shanker Prasad, MUZAFFARPUR

Bihārī, which is derived from Māgadhī, consists of three defined groups Bhojapuri, Magahī and Maithilī. The first one, i.e. Bhojapurī is influenced by Kosalīaso and is not deficient in tatsama words.

In the present article I have tried to trace the development of the following Bhojapurī words—

amadhura (अमधुरा), tīsī (तिसी) panḍuka (पण्डुका) paratavāya (परत्वाय), pahunā (पहुना), paithānā (पैथाना), raharī (रहरी), lahasuna (लहसुन), sirahānā (सिरहाना), and stṃhā (सिंधा).

X. 77

SOME VOCABLES OF THE BHĀGAVATA PURĀṆA

Sheo Shankar Prasad, MUZAFFARPUR

The Bhāgavata-Purāṇa is not only important from the religious and philosophical point of view, but also from the linguistic point of view. Specially it vocables are of much lexical interest

An attempt has been made here to discuss the followiug vocables—

(1) apunaranvayam (अपुनरन्वयम्—vi. xiv. 5B), (2) Kātkṛtaḥ (कात्कृतः—vi. vii. ii), (3) doṣa (दोष—vi. viii. 21), (4) Naideśika (नैदेशिक—vi. 3. 1), (5) Niśaṭha (निशठ—vi. vii, 15), (6) pariśrita

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(परिश्रित—vi. vii. 3), (7) vipralambhita (विप्रलम्भिता—vi. 3. 8), (8) vimarśanam (विमर्शनम् vi. 1. 11), (9) viryatamam (वीर्यतमम्—vi. 2. 19). and (10) sadhrīcīna (सध्रीचीन—vi. 1. 17).

X. 78

हिन्दी में निषेधात्मकता

स्नेहलता प्रकाश, आगरा

हिन्दी में निषेधात्मकता की अभिव्यक्ति के दो स्वर हैं—शब्द स्वर और वाक्य-स्वर। शब्दस्वर पर पाए जाने वाले निषेधात्मक प्रत्ययों की दो वर्गों में रखा गया है। १. निषेधात्मक पूर्व प्रत्यय २. निषेधात्मक पर प्रत्यय। निषेधात्मक पूर्व प्रत्ययों के दो अपवर्ग हैं—संस्कृत से आगत निषेधात्मक पूर्व प्रत्यय और अरबी फारसी से आगत निषेधात्मक पूर्व प्रत्यय।

वाक्य स्वर पर प्रयुक्त होने वाले निषेधात्मक रूपों में 'व', 'नहीं' तदा 'मत' का प्रयोग होता है। वाक्य स्वर पर इनके प्रयोग की कुछ स्वीकार हैं—'व', 'नहीं' और 'मत' के प्रयोगात्मक रूपों को अनेक उदाहरणों द्वारा स्पष्ट किया गया है। निवंध में हिन्दी में प्राप्त होने वाले निषेधात्मक रूवों की प्रयोग सीमा में आने वाले से अनेक उदाहरण विषय के स्पष्टीकरण के लिये प्रस्तुत क़िए गए हैं।

X. 79

THE ROLE OF HAL PRATYĀHĀRAS

Saraju Rath, PUNE

Pāṇini has made use of a number of devices to achieve the economy of expression. Among those, *pratyāhāra* plays an important role in the Pāṇinian system. Out of 14 śiva *sūtras* we get 43 sets of *pratyāhāras* used by Pāṇini in his *Aṣṭādhyāyī* in a *sūtra* style. The short term notions like *aC, aL, yaR, haL* etc. represent a number of phonemes. The *pratyāhāra haL* stands for all the consonants. But practically it becomes more interesting work when we do not find out justified examples for each individual letter. These problems raise many questions in the mind of a student of grammar. An attempt has been made here to find out some solutions for the following difficulties coming in *haL* (all consonants) *pratyāhāras*. How far Pānini's use of *haL pratyāhāras* is precise and correct ? To what extent does the element of redundancy exist in the device ? What are the functions of *pratyāhāras* in the Pāninian system ?

In this paper, an effort is made to analyse some peculiar observations on the *pratyāhāras* enlisting consonants.

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X. 80

INSTRUMENTAL CASE IN BENGALI

Sanghamitra Saha, CALCUTTA

The present paper is an attempt to focus on the functional usages of instrumental case in Bengali.

Bengali case system is mainly recorded based on the method followed by the Skt. Grammarians. Accordingly, there are seven cases (eight, including vocāline). These are formed by adding both influxious and post positions.

The present paper is a venture to find out the various functional patterns in the formation of instrumental case in Bengali. The aim of the work is to classify and arrange them in a paradigmatic order and to give the context of the aforesaid patterns.

The data will be presented in the main paper.

It is hoped that this work may throw a new light in the field of Bengali functional grammar.

X. 81

"ANUBANDHAS IN ŚĀKAṬĀYANA-VYĀKARAṆA"

A. Sahoo

Scholars have mainly focussed their studies on Panini's grammar but a very few studies have been made on non-Paṇinian systems of grammar.

In this paper attention is given study to the Anubandhas in Śākaṭāyana-Vyākaraṇa. Since the time Śākaṭāyanas grammar came into light a detailed study was wanting.

X. 82

"THE ADHIKĀRA-DEVICE IN PĀṆINI"

A.C. Sarangi, ORISSA

A close look at the structure of the *Aṣṭādhyāyī* reveals that Pāṇini adopts various technical devices for achiveing different goals. One of these goals is certainly the achievement of economy. The Adhikāra device like the Anuvṛtti-procedure helps avoiding unnecessary repetitions. As a general device adopted throughout the Aṣṭādhyāyī, this Adhikāra-principle maintains the homogeneity of the topicwise segmentations of the Aṣṭādhyāyī.

The Aṣṭādhyāyī consists of about fifty topics which are introduced through the Adhikara-sūtras i.e., the section-heading rules.

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Like Saṁjñā and Paribhāṣā rules, these Adhikāra-rules do not function independently. They help in interpreting the injunctive rules and so at times some such rules are termed as Paribhāṣā-rules. The injunctive rules dealing directly the various aspects of grammatical analysis become complete in association with these helping rules.

Panini adopts various methods for indicating the special status of these section-heading rules. The very style of phrasing sūtras indicates the nature of topic-intruducing rules.

Thus the specific sūtra for this purpose i.e. *svaritenādhikaraḥ* (P. I.3.II) may not be indispensable. Once the traditionally acknowleged position of the sūtra is doubted the extent of the domain of the Adhikāra-sūtras remains very often uncertain. In a few such cases, the context-changing items come to our aid. Sometimes the specification is indicated through supplying the words *prāk* (before) or *ā* (upto).

However, for many sections it is difficult to decide the scope of the particular sections. Even Kātyāyana and Patañjali express their helplessness, thus proving once again the absence of a continuous link in grammatical tradition. Patañjali suggests an ingeneous principle ; Vyākhyāna "the critical explanation". The present paper gives a fresh thought on this. It tries to attempt to seek an answer for the puzzling question. To what extent can we depend upon this interpretative principle of Patañjali ? Whether the later Pāṇinīyas provide us with any clue towards this end ?

X. 83

पाणिनीयप्रयोग :

भाषा, विभाषा और अन्यतरस्याम्

कृष्णदेव सारस्वत, रायपुर

पाणिनि ने अपने शास्त्र में एक अर्थ को बीधित करने के लिये यथासंभव एक ही शब्द का प्रयोग किया है। इसके लिये उन्होंने संज्ञाकरण का कार्य किया ओर संज्ञायें यथासंभव लघुतम रखी गई।

परन्तु विकल्प अर्थ को बोधित करने के लिये उन्होंने (विभाषा) संज्ञा का आश्रय लेने के साथ साथ वा, बहुलम्, उभयथा एकेषाम् और अन्यतरस्याम् का भी प्रयोग किया है, जो एक नवीन तथ्य की ओर इंगित करता है। एक ही अर्थ के प्रत्यायन के लिये इतने शब्द का प्रयोग अवश्य ही पाणिनि ने किसी विशेष अभिप्राय हो लेकर किया होगा।

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उपर्युक्त सभी शब्द पर्यायवाची तो नहीं हैं, किन्तु इनमें पारस्परिक समीपता अवश्य है। विभाषा को संज्ञा के रूप में परिभाषित करने के बाद पाणिनि को इन शब्दों की आवश्यकता क्यों पड़ी ? पतंजलि ने भी १।१।४३ के भाष्य में इसे उपस्थापित किया है।

पाणिनि ने भाषा शब्द का सात बार विभाषा का ११० बार तथा अन्यतरस्याम् शब्द का ९३ बार प्रयोग किया है। ये तीनों शब्द एक दूसरे से अत्यन्त सम्बद्ध हैं। इन का इतने बार प्रयोग किसी अन्य निष्कर्ष एक पहुंचने हेतु प्रेरित करता है।

पाणिनि चाहते तो मात्र : अन्यस्मिन् : कहकर भी काम चला सकते थे, जिसका अर्थ होता (अन्यस्मिन् पक्षे)। परन्तु उन्होंने इसे उत्तर प्रत्ययान्त तथा वह भी स्त्रीलिंग रूप में प्रस्तुत किया है। यह सर्वनाम यहां विशेषण के रूप में प्रयुक्त हुआ है, किन्तु विशेष्य का प्रयोग यहां नहीं किया गया है। अवश्य ही विशेष्य भी स्त्रीलिंगी होना चाहिये। वह भाषा या विभाषा शब्द को छोड़कर और कोई नहीं हो सकता।

पाणिनि के टीकाकारों ने अन्यतरस्याम् का अर्थ विकल्प ही किया है। जो तर्कसंगत प्रतीत नहीं होता, कारण इस सर्वनाम का विशेष्य अपेक्षित है। इसी तरह विभाषा की परिभाषा (न वेति विभाषा) दी गई है। जो मूल अर्थ से कहीं दूर प्रतीत होता है। भाषा का अर्थ पाणिनि ने सामान्य बोलचाल की भाषा से लिया है। इसके साथ साथ यह भी द्रष्टव्य है कि (वा) की अनुवृत्ति के बावजूद (अन्यतरस्याम्) का प्रयोग, (विभाषा) की अनुवृत्ति के बावजूद (अन्यतरस्याम्) का प्रयोग दोनों से इसकी अर्थभिन्नता को द्योतित करता है। इस सब विशेषताओं को दृष्टिगोचर करते हुए निम्नानुसार कुछ निष्कर्ष निकाले जा सकते हैं :—

(१) भाषा शब्द का प्रयोग पाणिनि ने उस परिनिष्ठित संस्कृत भाषा के अर्थ में किया है, जिसका प्रयोग उच्च वर्ग और मध्यम वर्ग के लोग किया करते थे।

(२) विभाषा शब्द का प्रयोग पाणिनि ने उस संस्कृत भाषा के लिये किया है, जिसे हम (बोली) भी कह सकते हैं, जो परिनिष्ठित भाषा से सम्बद्ध होते हुइ भी अपनी एक पृथक् पहचान बनाये रहती है।

(३) प्राप्ताप्राप्तविभाषा से अभिप्राय है, शिष्टभाषा में जो दो दो प्रयोग मिलते हैं—वह प्राप्तविभाषा, अप्राप्तविभाषा से अभिप्राय जिनमें से एक भी शब्द शिष्टभाषा में प्रयुक्त नहीं है तथा प्राप्ताप्राप्तविभाषा से अभिप्राय उन प्रयोगों से है, जिसमें से एक प्रयोग तो शिष्टभाषा में मिलती है तथा दूसरा नहीं मिलता।

(४) अन्यतरस्याम् शब्द का प्रयोग पाणिनि ने भाषा की उस धारा के लिये किया

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है, जिसे हम प्राकृत या अपभ्रंश धारा से जोड़ सकते हैं, जो किसी परिनिष्ठित भाषा के समानान्तर रूप में चला करती हैं।

(५) इससे स्पष्ट है कि पाणिनि के समकाल में संस्कृत के समानान्तर विभिन्न भाषा-विभाषाओं की धारा वह रही थी, जिस पाणिनि ने विभाषा और अन्यतरस्याम् के रूप में स्वीकार किया है, अन्यथा वे मात्र (वा) शब्द का प्रयोग कर काम चला सकते थे, क्योंकि विभाषा संज्ञा कोई पूर्वाचार्यों की संज्ञा भी नहीं है।

X. 84

पाणिनीयं शब्दस्वरूपम्

नरदेव शास्त्री, शिमला

प्रवक्तुः प्रतिपत्तुश्च परस्परं व्यवहारसम्पादनार्थं शब्दाः प्रयुज्यन्ते। शब्दप्रयोक्ता अन्तःस्थां स्वकीयां भावनां प्रकटयितुं शब्दभावनां कुरुते। सा शब्दभावना एव प्रतीतपदार्थकेन ध्वन्यात्मकेन शब्दरूपेण प्रवर्तते लोके। शब्दानां ध्वन्यात्मकं रूपं व्यावहारिकं शब्दस्वरूपं भवति। पाणिनिना शब्दशास्त्रीयप्रक्रियां सम्पादयितुं ध्वन्यात्मकं व्यावहारिकमेव शब्दस्वरूपं स्वीकृतम्।

पाणिनिरन्यदपि एकं शब्दस्वरूपं निर्दिदेश यदस्ति शब्दानां तात्त्विकं शब्दस्वरूपम्। 'स्वं रूपं शब्दस्य' इति सूत्रेण पाणिनिः तन्निर्दिशति। पतञ्जलिः अर्थपदेन तच्छब्दस्वरूपं व्याचष्ट। तदेवं पाणिनीये तन्त्रे द्विविधं नाम शब्दस्वरूपं निर्दिश्यते—

(१) व्यावहारिकं शब्दस्वरूपम्,

(२) भाषातात्त्विकञ्च शब्दस्वरूपम्।

ध्वन्यात्मके व्यावहारिके प्रक्रियाविषयके शब्दे श्रोत्रोपलब्धिः, बुद्धिनिर्ग्राह्यता प्रयोगाभिज्वलितता च सुतरामपेक्षते। परमुपादानसूत्रयोः शब्दयोः अर्थनिमित्तकः आन्तरः स्फोटापरपर्यायः शब्दः व्यावहारिकस्य शब्दस्य निमित्तं भवति। एतदेव भाषातात्त्विकं शब्दस्वरूपं निर्वक्तुं शक्यते।

X. 85

'चत्वारि वाक् परिमिता पदानि'

नरदेव शास्त्री, शिमला

व्याकरणसम्प्रदोयेषु शब्दोत्पत्तिनिरूपणायां वाचां चतस्रः अवस्था निरूप्यन्ते। तत्र १-परा, २-पश्यन्ती, ३-मध्यमा, ४-च वैखरी। तत्र परा गर्भाशयः, पश्यन्ती गर्भकालः, मध्यमा प्रसवकालः वैखरी च नाम वाचां प्रसूतावस्था। वैखरीयं शिष्टा-विश्लिष्टाभेदेन द्विविधा। विश्लिष्टाऽपि प्राप्तसाधुभाव-भ्रष्टभेदेन द्विविधा। वाचांमवस्थाचतुष्टयमिदं स्वाभाविकं वक्तुं शक्यते।

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वाचां चतुष्टप्रतिपादिकया 'चत्वारि वाक् परिमिता पदानी'ति ऋचा कैश्चित् पराभेदं बाचाम् उपेक्ष्य नामाख्यातोपसर्गनिपातनाम्ना अन्ये भेदाः वर्ण्यन्ते। परमस्मिन् सन्दर्भे ऋचः चतुर्थचरणेन 'तुरीयं वाचो मनुष्या वदन्ति' इत्यंशेन कांचित् सङ्गतिः नैव जायते। इत्थमेव ऋचः तृतीयेन चरणेन 'त्रीभि गुहा निहिता नेङ्गयन्ति'-इत्यंशेन अपि नामादिपक्षे कश्चिदर्थः सुष्पष्टो न भवति। परम् ऋचि परादि-व्याख्याने काचिदसङ्गतिर्न जायते। ऋचश्च भाषातात्त्विकं सङ्गतं व्याख्यानञ्चापि सञ्जायते।

X. 86

HITTITE AND GOTHIC : POINTS OF SIMILARITY

Subhadra Kumar Sen

Hittite is the most archaic member of the Indo-European language family. Gothic on the otherhand is the youngest member. Hittite differs from Gothic in another important respect. The linguistic document of Hittite is diachronic in nature whereas Gothic document is wholly synchronic. Despite these points of difference Hittite and Gothic share a number of common features. The present paper seeks to highlight these points.

X. 87

BENGALI ALPHABETS AND ŚIVA-SŪTRAS IN PĀṆINI

Sumanta Sen

Philoligists and grammarians have studied the origin of Bengali alphabets from the standoint of Comparative Philology. Some have tried to trace the origin of a few alphabets to some non-aryan sources also. The above-named paper proposes to trace how far the alphabets noted in the fourteen Śiva-Sūtras in Pāṇini have been retained in the Bengali alphabets and why some letters in the Śiva-Sūtras are dropped while constructing the very structure of Bengali alphabets.

X. 88

THE LANGUAGE OF DOGRA-KAHARS (PALANQUIN-CARRIERS)

Champa Sharma

In the villages of Duggar—the land of Dogras, brides are sent to their bridgegrooms' houses in Palanquins. The Palanquin-carriers

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are known as Kahars. They are from the lower caste of the Hindus called Jhir (झीर) (Skt. धीवर). They fetch water for the higher castes. In some parts of Duggar even the Kumhars (Skt. कुम्भकार) also carry Palanquins. Four Kahars carry the sticks of the Palanquin over their shoulders to take the weight of the bride and set out for the bridegroom's home. Their first stop takes place at the outskirt of the village of the bride where the male members and the girls of the brides family meet her finally. Afterwards the Kahars proceed further enthusiastically.

In order to put off the fatigue of the way and inconvenience of the burden-lifting, the Kahars go on chatting amongest themselves. The language which they use, while lifting the Palanquin, is rich in symbolic words. Their language has two types of words : (i) Firstly such words which communicate the information to the back to Kahars regarding the obstacles lying ahead lest they should stumble and fall and (ii) secondly such pun-words which recreate the Kahars.

In this paper an attempt has been made to analyse the symbolic language of the Dogra-Kahar-s.

X. 89

"शब्दतन्त्रार्थतन्त्रविश्लेषणम्"

श्रीकृष्ण शर्मा, जोधपुर

तंत्र द्विविधं भवति, शब्दतंत्रार्थतंत्रभेदात् । तत्रार्थभेदादर्थात् प्रवृत्तिनिमित्तभेदप्रयुक्तार्थभेदाच्छब्दभेदस्वीकारपक्ष विभिन्नप्रवृत्तिनिमित्तकार्थानामनेकेषामपि अक्षाद्रि शब्दानां विनिगमकाभावेनैकवारमेव तालवोष्ठपुटैकव्यापाराद् भेदापह्नवेन यत्नोच्चारणं । तत्र शब्द—तन्त्रमिति प्राचीनानामाशयः । यथा—अक्षान् पश्येत्यादौ । शब्दसारूप्यं च तंत्रे बीजम् ।

विभिन्नप्रवृत्तिनिमित्तरूपधर्मवदर्थभेदेऽपि शब्दस्वरूपैक्यं शब्दैक्यमिति पक्षे तु—तालवोष्ठपुटव्यापारप्रकाशितैकशब्देन एकानुसंधानेनैव अनेकार्थबोधस्थले प्रवृत्तिनिमित्तभेदेऽपि शब्दैक्यसिद्धान्तेऽर्थतन्त्रम् यथा—अक्षान् पश्येत्यादौ, सर्वथा च घटान् पश्येत्यादौ च ।

नव्यानां मते तु—अक्षादिशब्दस्थले प्रवृत्तिनिमित्तभेदाच्छब्दभेदेऽपि लोकानां न ह्येव तत्र शब्दभेदप्रतीतिः । घटादिशब्दस्थले तु विभिन्नप्रवृत्तिनिमित्तकार्थभेदाभावतोऽपि नैव शब्दभेदः । न वा श्रोतृणां तत्रानेकशब्दज्ञानानुभवः । अतोऽर्थभेदाच्छब्दभेदपक्षे—अर्थभेदेऽपि शब्दैक्यमिति पक्षेऽपि च शब्दपरिवर्तनासहत्वे शब्दान्वयव्यतिरेकप्रयुक्तं शब्दतन्त्रम्, शब्दपरिवर्त्तनसहत्वेऽर्थतन्त्रमित्येव युक्तियुक्तम् । शब्दतंत्रस्थलेऽर्थ-

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तंत्रस्थले च सकृदेवानुसंहितैकशब्देन युगपदनेकार्थबोधः। अक्षान् पश्येत्यादि शब्द-तंत्रोदाहरणम्, घटान् पश्येत्याद्यर्थतंत्रोदाहरणमिति शम्।

X. 90

THE VEDIC SUFFIX 'TĀTI' AND ITS DEVELOPMENT

Uma Shankar Sharma, PATNA

The paper shows the origin of several Sanaskrit words and later Indo-Aryan words ending in °ता, °ताई, °आई and °इ from the vedic suffix ताति retaining the meaning as well as gender of the original in these words, e.g., the suffix ताति in शिवताति may be seen in words like सुन्दरता in Sanskrit, सुन्दरताई मूरखताई in Avadhī, चतुराई, पढ़ाई, चित्रकारी etc. in modern Hindi and धूर्तई, गुण्डई, वभनई etc. in colloquial languages.

X. 91

न्यासकार का अनुत्सूत्रपदत्व

भीमसेन शास्त्री, दिल्ली

भारतीय आलोचक मनीषियों की दृष्टि में काशिका के व्याख्याता न्यासकार जिनेन्द्रबुद्धि का सब से बडा वैशिष्ट्य अनुत्सूत्रपदत्व है। अर्थात् न्यासकार प्रत्येक वार्त्तिक, उपसंख्यान, इष्टि वा विशिष्ट व्याख्यान आदि को अष्टाध्यायी के सूत्रों से ही सिद्ध करते हैं। उनकी यह दृढ़ धारणा प्रतीत होती है कि प्रत्येक वार्त्तिक आदि का मूल सूत्र में ही निहित होता है। अतः सूत्रगत पदों से ही उन का अनुमोदन होना चाहिये। वैसे इस प्रकार की धारणा कोई नई नहीं है। भाष्यकार के 'योह्युत्सूत्रं कथयेन्नादौ गृह्येत' (पस्पशा.) इत्यादि वचन भी इसी की ओर संकेत करते प्रतीत होते हैं। वैयाकरणनिकाय के एक सुप्रसिद्ध श्लोक में भी यही कहा गया है—'सूत्रेष्वेव हि तत्सर्वं यद् वृत्तौ यच्च वार्त्तिके। सूत्रं योनिरिहार्थानां सर्वं सूत्रे प्रतिष्ठितम्'।

इस धारणा के पीछे पाणिनि की सर्वज्ञता की मान्यता निहित है। मुनि मानो अव्याहतदृष्टि त्रिकालदर्शी थे। उनके सामने सम्पूर्ण शब्दार्थविषय प्रत्यक्षवत् विद्यमान था।

न्यासकार ने अपनी मान्यता की पुष्टि में पाणिनीयतन्त्र के एतद्विषयक निम्नस्थ मुख्य मुख्य उपाय प्रतिपादन द्वारा अनावृत किये हैं—(१) चकारोऽनुक्तसमुच्चयार्थः। (२) वा, अन्यतरस्याम् या विभाषा को व्यवस्थितविभाषा मानना। (३) 'बहुलम्' का अनुवर्त्तन। (४) सूत्रों का योगविभाग करना। (५) सिंहावलोकनन्याय से आगे से किसी पद का अपकर्षण करना। (६) 'छन्दसि दृष्टानुविधिः' का आश्रयण। (७) मण्डूकप्लुतिन्याय से किसी दूरस्थ पद का अनुवर्त्तन। (८) निर्देशाधिक्य,

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ग्रन्थाधिक्य या मात्राधिक्य से अनुक्त बातों को ऊहित करना। (९) लक्षणव्यभिचार या समास में पूर्वनिपात के विपर्यय का आश्रयण। (१०) आकृतिगणत्व का आश्रय। (११) ज्ञापक या आचार्यप्रवृत्ति का आश्रयण। (१२) सूत्रगत 'इति' शब्द को विवक्षितार्थ मानना। (१३) पृषोदरादित्व का आश्रयण। (१४) कुछ अन्यान्य लघु उपाय—यथा 'अपि' शब्द को अनुक्तसमुच्चयार्थ मानना, उपलक्षण का आश्रय करना आदि।

न्यासकारोक्त उपर्युक्त सब उपाय वैयाकरणों के जाने पहचानें हैं। वे भी यथावसर इन उपायों का प्रयोय किया ही करते हैं। परन्तु न्यासकार इन उपायों का इतना अधिक अवलम्बन करते हैं कि व्याकरण को हास्यास्पद बना लेते हैं। क्योंकि इन उपायों से कोई सी भी बात सूत्रों से सिद्ध की जा सकती है। किसी सूत्र के निकट 'च' 'वा' 'अन्यतरस्याम्' 'विभाषा' या 'बहुलम्' आदि का प्रयोग हो तो न्यासकार का तुरन्त कार्य सिद्ध हो जाता है। यदि ये पद निकट न भी हों तो भी न्यासकार के मार्ग में कोई बाधा उपस्थित नहीं होती क्योंकि वे आगे पीछे कहीं से भी किसी पद का अनुवर्त्तन या अपकर्षण करने में नहीं चूकते और न ही वे किसी सूत्र के योगविभाग करने से। अन्ततो गत्वा इन उपायों की कोई सीमा या मर्यादा भी होनी चाहिये। ये हैं वे आक्षेप जो न्यासकार पर प्रायः किये जाते हैं। परन्तु यदि गम्भीरता से विचार किया जाये तो ये आक्षेप किसी सुदृढ़ भित्ति पर आश्रित नहीं हैं। क्योंकि न्यासकार इस प्रकार के उपायोंका आश्रयण करते हुए भी अपने आपको मर्यादा में रखते हैं। कई स्थानों पर उन्होंने कहा भी है—'लक्ष्यदर्शनवशाद् अविच्छिन्नाचार्यपारम्पर्योपदेशाच्च विशेषावगतिः' (न्यास १.४.३२)। 'विशिष्टप्रयोगमनुसृत्य यत्र शिष्टाः प्रयुञ्जते तत्र प्रत्ययः कर्त्तव्यः, न तु सर्वत्रेति' (न्यास ३.३.२)। इस से स्पष्ट हो जाता है कि वे आचार्यपरम्परोपदेश से चले आ रहे या शिष्टोक्त लक्ष्यों की सिद्धि के लिये ही उन उपायों का मर्यादित अवलम्बन करते हैं उच्छृङ्खलतावश हर एक बातकी सिद्धि के लिये नहीं।

चाहे कुछ भी हो इस प्रकार की विशेषता वाला पाणिनीय-व्याकरण में इस समय न्यास ही अकेला ग्रन्थ है।

X. 92

क्रियारूपों की द्वित्व-प्रक्रिया और महर्षि पाणिनि

मीना शुक्ला, राँची

महर्षि पाणिनि ने अपनी अष्टाध्यायी के माध्यम से संस्कृत भाषा का वैज्ञानिक स्वरूप अभिव्यक्त किया है। कुछ परिस्थितियों में कतिपय धातुएँ द्वित्व होकर रूप का निर्माण करती हैं। जुहोत्यादि गण के अनेक लकारों में तथा कुछ प्रत्ययों के प्रयोग में धातु का द्वित्व हो जाता है। इन धातुओं में एकाच् अवयव का द्वित्व

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होता है और यदि धातु अजादि होती है तो उसके द्वितीय अवयव का हो द्वित्व होता है। वैदिक भाषा में द्वित्व होनेकी यह प्रक्रिया वैकल्पिक है। आचार्य कात्यायन के अनुसार विभिन्न धातुओं के प्रसंग में यह द्वित्व-प्रक्रिया भिन्न-भिन्न तरह से आती है और नामधातु के प्रकरण में तो यह प्रक्रिया विशिष्ट प्रकार से ही आती है।

प्रस्तुत शोधनिवन्ध में इस द्वित्व-प्रक्रिया का भाषा-वैज्ञानिक तथा व्याकरणसम्मत विवेचन किया गया है।

X. 93

महाभाष्य में प्रक्षेप और प्रत्याख्यात सूत्र—एक विश्लेषण

भीम सिं, पातियाला

X. 94

LANGUAGE OF THE ŚRIÑGĀRAMAÑJARĪ

Ram Nath Singh, SAMASTIPUR

The Śriñgāramañjari, an inportant Saṭṭaka of Shri Vishveshvara Pandit follows the way of the Karpūra mañjarī of Rājashekhara. In this Saṭṭaka, Māhārāśṭrī and Śaurasenī forms of Prakrit are used in the prose and the verses. As for example. Bhodu (a Śaurasenīform) is used in the conversational dialects and the verses both. Hoi (A māhārāstrī form) is also found in the both. Vishveshvara Pandit knowingly used some regional words (Deshi Shabda) as Bhasal, ollo etc. to copy the way of the Karpūra mañjarī. Some Sanskrit words are also found in this saṭṭaka.

X. 95

भाषाविज्ञान के क्षेत्र में पाणिनि का योगदान

चित्तरंजन सिंह, भागलपुर

पाणिनि का केवल भारतीय भाषाविज्ञान के क्षेत्र में ही नहीं, विश्व के भाषाविज्ञान के क्षेत्र में महत्वपूर्ण स्थान है। पाश्चात्य विज्ञानों ने भी इस वात को स्वीकार किया है कि वैसी प्रतिभा और मनीपा का भाषाविज्ञानी आज तक उत्पन्न नहीं हुआ है। पाणिनी का भारतीय भाषाविज्ञान पर प्रभाव के कारण व्याकरण के दूसरे सम्प्रदाय लुप्त हो गये और जो भी पाणिनि के उत्तरवर्ती भाषावैज्ञानिक हुए उन्होंने पाणिनीय व्याकरण-ग्रन्थ की व्याख्या करने में अपना गौरव समझा। भाषा-विज्ञान के वैज्ञानिक विवेचन के लिए पाणिनि की "अष्टाध्यायी" को "मेरुदण्ड" की संज्ञा दी जा सकती है।

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पाणिनि के भाषाविज्ञान के क्षेत्र में योगदानों का मूल्यांकन निम्नलिखित तथ्यों द्वारा किया जा सकता है :—

(1) 14 माहेश्वर सूत्रों के आधार पर लगभग चार हजार सूत्रों में भाषा के सभी स्तरों की व्यवस्था का विश्लेषण भाषाशास्त्र के इतिहास में महत्व-पूर्ण देने कहा जा सकता है।

(2) पाणिनि ने संधि के सूत्रों के माध्यम से ध्वनिविज्ञान के वर्ण-परिवर्तन सम्बन्धी सिद्धान्तों की जो व्याख्या की है वह केवल संस्कृत भाषा पर ही नहीं बल्कि किसी भी भाषा पर लागू हो सकता है।

(3) पाणिनि ने माहेश्वर सूत्रों के आधार पर प्रत्याहार का निर्माण कर भाषा-शास्त्र को संक्षेप की एक महत्वपूर्ण विधि प्रदान की है।

(4) विश्व में पदों के जितने भी विभाजन किये गये हैं, उनमें पाणिनि द्वारा विभाजित पद-सुवन्त और तिङन्त सबसे अधिक वैज्ञानिक है।

(5) पाणिनि ने भाषा के सभी शब्दों को कुछ धातुओं पर आधारित माना है।

(6) पाणिनि ने लौकिक और वैदिक संस्कृत का तुलनात्मक अध्ययन प्रस्तुत कर तुलनात्मक भाषाविज्ञान को जन्म दिया है।

(7) पाणिनि ने कृत् और तद्धित प्रकरण तथा प्रक्रियाओं आदि में प्रत्येक प्रत्यय का अर्थ बनाकर "अर्थविज्ञान" का आधार तैयार किया है।

इस प्रकार हम कह सकते हैं कि पाणिनि ने भाषाविज्ञान के विभिन्न अंगों को महत्वपूर्ण सामग्री प्रदान की है।

X. 96

शिशुपालवध के अपाणिनीय प्रयोग

उषा सिंहल, कुरुक्षेत्र

भाषा सम्प्रेषण का प्रमुख एवं सशक्त माध्यम है। लोक व्यवहार के दैनन्दिन प्रयोग में प्रयुक्त होने वाली भाषा सामान्य भाषा कहलाती है। परन्तु जब यह साहित्य-सर्जक द्वारा प्रयुक्त होती है, तब साहित्य भाषा की संज्ञा से अभिहित होती है। भाषा परिवर्तनशील है परन्तु यह परिवर्तनशीलता जीवन्त भाषाओं में ही प्रतिफलित होती है। इसके विपरीत में जिनका प्रयोग व्यवहारिक जीवन में समाप्त हो गया है उनकी संरचना में परिवर्तन दृष्टिगत नहीं होता। भारतीय वाङ्मय की प्राचीनतम भाषा संस्कृत की भी यही स्थिति है।

पाणिनि ने आज से लगभग ढ़ाई हजार वर्ष पूर्व संस्कृत भाषा को व्याकरण के नियमों में पूर्णतः निबद्ध कर दिया था। सामान्य भाषा के रूप में प्रयुक्त न होने के कारण इसके स्वरूप में कोई परिवर्तन नहीं आया। फलतः आज भी संस्कृत भाषा के प्रयोगों के साधुत्व-असाधुत्व का निर्णायक निकष पाणिनीय व्याकरण ही है।

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साहित्य जगत में एक उक्ति प्रसिद्ध है :—निरंकुशाः कवयः। इस उक्ति का तात्पर्य यह है कि कवियों अर्थात् सर्जकों पर कोई बन्धन नहीं लगाया जा सकता। वे व्याकरण के अंकुश से बाहर रहते हैं। परन्तु इसका अर्थ यह नहीं है कि वे ऊट-पटांग करने लगे। जैसाकि ऊपर कहा गया है कि संस्कृत भाषा पाणिनीय व्याकरण द्वारा पूरी तरह जकड़ी हुई है तो भी ऐसी स्थिति में यदि पाणिनि परवर्ती काव्य ग्रन्थों में अपाणिनीय प्रयोग मिलते हैं, तो उनका कुछ कारण रहा होगा। वस्तुतः ऐसे प्रयोग अपाणिनीय न होकर दुर्घट प्रयोग है। 'दुर्घट' से तात्पर्य ऐसे प्रयोगों से हैं जो पाणिनि-व्याकरण के अनुरूप सुगमतापूर्वक न घटते हों। इनके साधुत्व सिद्ध करने के लिए विशेष यत्न अपेक्षित है। यह प्रयत्न स्वयं पाणिनि के सूत्रों, वार्तिकों, महाभाष्य के इष्टियों, ज्ञापकों, परिभाषाओं तथा अन्य शिष्ट जनों के प्रयोग द्वारा संभव है। प्रस्तुत लेख में इसी दृष्टि का अवलम्ब ग्रहण करते हुए माघ कृत शिशुपालवध में प्रयुक्त कतिपय दुर्घट प्रयोगों, द्वयेषाम्, स्फुटोपमं भूतिसितेन, शम्भुना, अधित्वत् तथा परश्शताः पर विचार किया गया है।

X. 97

पाणिनि सम्मत ध्वनिशास्त्र का तुलनात्मक एवं आलोचनात्मक अध्ययन

सुद्युम्नाचार्य, बलिया

भाषा शास्त्र के संवर्धन में आचार्य पाणिनि का अप्रतिम योगदान सभी विद्वानों द्वारा स्वीकृत है। वास्तव में उन्होंने ही सर्वप्रथम भाषा के नियमों की विस्तार से विवेचना की है। उनके वे नियम आज भी सर्वथा उपादेय तथा आधुनिक शोध के लिये पथिप्रदर्शक का कार्य करते हैं।

आधुनिक भाषा शास्त्र में प्रवर्तित 'तालव्यीभाव का नियम', 'दो महाप्राणता का नियम' आदि को आचार्य ने कुहोश्चुः, अभ्यासे चर्च आदि सूत्रों के द्वारा अपनी पद्धति से अभिव्यक्त किया, यह सुखद आश्चर्य का विषय है।

ध्वनिविज्ञान के सम्बन्ध में आचार्य की मान्यताएं भी आधुनिक वैज्ञानिक मान्यताओं से मेल रखती हैं। आधुनिक विद्वानों का यह विचार कि कोई ध्वनि परिवर्तन अचानक या अनियमित नहीं होता, इसे आचार्य भी मानते हैं। क्योंकि वे विस्तार से ध्वनिनियमों की विवेचना करते हैं।

फिर भी आचार्य के ध्वनि परिवर्तन के कुछ प्रसंगों की समीक्षा की जा सकती है। इस लघु लेख में प्रत्यय तथा धातुओं के स्थान में होने वाले ऐसे कुछ प्रसंगों को विवेचित किया गया हैं।

उदाहरण के लिये "शुष्क" स्म के लिये आचार्य ने "त" प्रत्यय के स्थान पर ककार का विधान किया है। शुषःकः (पा. रू. ८।२।५१)। पर ऐसा ध्वनि

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परिवर्तन कहीं देखा नहीं गया है। अतः ऐसे अनियमित परिवर्तन को कैसे स्वीकार किया जाय ? यदि इसे स्वीकार न करें तो शुष् धातु के पश्चात् "ट" वाला "शुष्ट" स्म जो कि "ष्टुना ष्टुः" आदि नियमों से अतीत सुसम्बद्ध है, की खोज की जा सकती है। सिन्धी में सोटु तथा हिन्दी में पतरसुट्टा आदि प्रयोग कभी "शुष्ट" के जीवन को सिद्ध करते हैं। साथ ही "शुष्क" शब्द तो श्लोक तथा राका के समान "क" प्रत्यय के द्वारा सिद्ध किया जा सकता है। इससे अनियमित ध्वनि परिवर्तन की कल्पना नहीं करनी पड़ती

इसी प्रकार धातुओं में पा, घ्रा आदि के स्थान में पिब, जिघ्र आदि आदेश या दृश् के स्थान में पश्य आदि आदेश सभी थातुओं के सभी लकारों में रूप प्राप्त न होने की विवशता में किये गए हैं। इस प्रकार आदेश करके दो धातुओं के एक रूप बना दिये गए हैं। यद्यपि इस प्रक्रिया में ध्वनि विज्ञान के नियमों की अवहेलना हुई है। साथ ही प्राचीन काल में सभी धातुएं के सभी लकारों में स्म जीवित होने से ये स्वतन्त्र धातुएं थी, इस तथ्य का भी प्रदर्शन नहीं हो पाया हैं।

कभी-कभी यह अनियमित ध्वनि परिवर्तन ऐसे रूपों की व्याख्या के लिये करना पड़ा, जिसके स्म बहुत कम हैं। यह स्थिति अद् के स्थान में जध् आदेश के प्रसंग में देखी गई है।

कभी-कभी दो स्वतन्त्र धातु रूपों में से एक के पूरे स्म जीवित थे। पर दूसरी धातु के कुछ स्म अलभ्य हो गए थे। अतः उन अलभ्य रूपों के प्रयोग के निवारण के लिये अनियमित ध्वनिपरिवर्तन करना पड़ा। जबकि उनका निवारण अनभिधान हेतु से स्वाभाविक रूप से सिद्ध होता। यह परिस्थिति हन् के स्थान में वध्, अस् के स्थान में भू तथा ब्रू के स्थान में वच् आदि प्रसंगों में देखी गई है।

कभी-कभी जो मूलतः स्वतन्त्र धातुएं नहीं थीं, उनके रूप अत्यधिक स्थानों में प्राप्त होने का कारण उन्हें स्वतन्त्र धातु मान कर स्वाभाविक ध्वनिपरिवर्तन नहीं किया गया। यह जक्ष, जागृ, दरिद्रा, चकास् आदि स्वतन्त्र रूप से मानी धातुओं में देखा गया है। पर ये धातु धस्, गृ, द्रा आदि के विर्वचन रूप हैं। यह इनकी अभ्यस्तः संज्ञा से प्रमाणित है। अभ्यस्त संज्ञा का स्वारस्य इन्हें मूलतः द्विर्वचन स्म मानने से ही सिद्ध होता है। पर स्वतन्त्र रूप मानने पर इन्हें कृत्रिम रूप से जक्षित्यादयः षट् से अभ्यस्त बनाना पड़ता हैं। अतः ध्वनि परिवर्तन की सहज व्याख्या के लिये इन्हें द्विर्वचन रूप बताना श्रेयस्कर है।

इसी प्रकार "चक्ष्" को स्वतन्त्र धातु स्म मान कर इसके स्थान में ख्या या क्शा आदेश कहा है। जबकि ध्वनि परिवर्तन की मौलिक या स्वाभाविक ध्वनि परिवर्तन की स्थिति इससे बिल्कुल उलटी है। क्योंकि पठ्, पपाठ आदि अन्य स्मों के समान यहां "क्शा" रूप मौलिक है तथा 'चक्ष्' रूप उसका द्विर्वचन रूप है। इस प्रकार यहां समाज में ध्वनि परिवर्तन की स्वाभाविक गति की अवहेलना करके उल्टे स्म से चक्ष् के स्थान में आदेश कहा हैं। पर स्वाभाविक प्रक्रिया मानकर भी सभी रूप

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असानी से सिद्ध हो सकते हैं। ख्या के रूप ख्या को स्वतन्त्र धातु मानने से तथा "जक्ष्" के सभी रूप "क्शा" को जुहोत्यादि गणीय मानकर सिद्ध हो जाते हैं। अत: सिद्ध है कि यहां अनावश्यक रूप से उल्टा परिवर्तन किया गया हैं।

इस प्रकार ध्वनि परिवर्तन के ये कुछ प्रसंग समीक्षा के विषय रहे हैं।

X. 98

THE ROLE OF TADANTA VIDHI PARIBHASAS

K. Suryanarayana, PUNE

Paribhasas, or rules of interpretations, are maxims intended to guide and assist in the interpretation and application of rules of Panini's grammar. They form an important part of the grammatical system. Panini himself gives some *Paribhasas* in the *Astadhyayi*. One such *Parībhasa* is p.1.1.72., based on which the concept of *Tadantavidhi* is formed.

Tandantavidhi is one of the various devices used by Panini for the sake of brevity, like *Anuvrtti*, *Adhikara* etc. Panini has laid down a general convention in connection with the interpretation of his rules that an adjectival word signifies that which ends with that word. This convention is popularly known as '*Tadantavidhi*'. Panini teaches it in the rule '*yena vidhis tad antasya*' (p.1.1.72). The rule means that an injunction which is made with regard to a particular attribute, applies to words having that attribute at their end as well as to that attribute itself. In a large number of cases this concept of *Tadantavidhi* is not desirable, as it leads to incorrect forms. Therefore exceptions are laid down by later grammarians. Nagesa in his '*Paribhasendusekhara*' collects all such Paribhasas which discuss the exceptions. There are five paribhasas dealing with this topic. The present paper attempts at studying these *paribhasas* and tries to see how far these *paribhasas* help us in the understanding of Panini.

X. 99

EVOLUTION OF SOME ALIEN WORDS IN INDO-ARYAN LANGUAGE

Amrendra Thakur, MUZAFFARPUR

In this paper there is an attempt to explicate the nature of borrowed vocabulary in Indo-Aryan language. Sanskrit vocabulary contains a large number of words borrowed from various sources,

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usually non-Aryan. But this fact is not recorded anywhere in Pāṇini though it has been said that one of the objects of grammar is to discriminate between right and wrong words and enable one to avoid the Mleccha way of speech ; may the Science of grammar be called Śabdīnusāsana (rules relating to right words). Borrowed words are not Sanskrit words and may be classed as wrong words or apaśabda, Mleccha or corrupt words. They definitely are in a good number of cases. Therefore a word or two about them was expected in the grammer of the Sanskrit language otherwise how could such words be avoided or even known by people ?

X. 100

स्फोटस्य उद्भावकः पाणिनिः स्फोटायनो वेति परीक्षणम्

श्रीवर्द्धन ठाकुर, दरभङ्गा

"वाग्वै ब्रह्म" "नामरूपे व्याकरवाणि" "नामरूपात्मकं हीदं सर्वम्" "ओमित्येकाक्षरं ब्रह्म" इत्यादिश्रुतिमूलकः वैयाकरणानां शब्दाद्वैतवादः प्रवर्तते । तत्र सत्स्वपि अनेकेषु प्राचीनव्याकरणतन्त्रेषु पाणिनीयं व्याकरणमेव मूर्द्धन्यतमम् इति सर्वेषां निर्बाधं मतम् । किञ्च तपःप्रभावसन्तुष्टान्नटराजराजान् महेश्वराद् व्याकरणशास्त्रप्रवृत्तिनिमित्तानि अइउणित्यादिचतुर्दशसूत्राणि लब्ध्वा भगवान् पाणिनिः, आपिशलि-काश्यप-गार्ग्य-गालव-चाक्रवर्म-भारद्वाज-शाकटायन-शाकल्य-सेनक-स्फोटायनानामेकादशानां शाब्दिकानां मतानि सङ्कलय्य ततस्तात्त्विकं सिद्धान्तमादाय शब्दम्, अर्थं सम्बन्धञ्च नित्यं मत्वा स्वकीयम् अष्टाध्याय्यात्मकं ग्रन्थमरीरचत् । तथा चात्र पाणिनीये तन्त्रे सर्वत्र दार्शनिकी रीतिरेवाङ्गीकृता । मीमांसायास्तु सकलैव रीतिरत्र प्रचलति । विकल्पस्थाने विकल्पसूत्रम्, वाक्यभेदस्थाने सूत्रभेदप्रसङ्गः, विधिनियमपरिसंख्यादि शास्त्राणि, पदैकवाक्यता, वाक्यैकवाक्यता, अर्थैकवाक्यतेत्येकवाक्यतात्रयम् संज्ञापरिभाषाशास्त्राणां विधिशास्त्रैरित्यादिसर्वोऽर्थः मीमांसारीतिमनुसरति । प्रकृतिप्रत्ययाद्यर्थनिर्णये च अनुभवनिरपेक्षं दर्शनान्तरीयमतमाक्षिप्य स्वतन्त्रम् अनुभवसाक्षिकम् अर्थमादत्ते । किं बहुना ? प्रकृतिप्रत्ययविचारात्मकमहाशास्त्रस्य स्फोटात्मकशब्दब्रह्मपरिचायकत्वेन दर्शनान्तरमिव ब्रह्मज्ञानोद्देश्यकमिदं सर्वथा दर्शनतामुपलभमानं स्तूयते शास्त्रज्ञैः । एवञ्च भवतु नाम स्फोटात्मकब्रह्मपरिचायकत्त्वेन पाणिनेर्महत्वं किन्तु येनास्य परमं प्रकृष्टत्त्वं तस्य खलु स्फोटस्य उद्भावकः पाणिनिः अन्यो वा कश्चिदाचार्य इति विचारणीयः विषयः । पाणिनिसम्प्रदायस्य परिस्कर्त्रा सुप्रथितेन आचार्यनागेशेन स्वकीये लघुमञ्जूषानाम्नि ग्रन्थे—

"सर्वतन्त्रार्थतत्त्वज्ञः सर्वत्र च निबन्धकृत् ।
वैयाकरणनागेशः स्फोटायनऋषेर्मतम् ।।
परिस्कृत्योक्तवांस्तेन प्रीयतामुमया शिवः ।

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इत्यलेखि स्फोटप्रतिपादनप्रसङ्गे । किञ्च स्फोटः अयनं यस्य सः स्फोटायन इति व्युत्पत्तिश्च संगच्छते । तेन स्फोटायन ऋषिः एव स्फोटसिद्धान्तस्य उद्भावक इति स्फुटं प्रतीयते । अतोऽत्र निबन्धे मया एतद्विषयकः स्वकीयः गवेषणापूर्णः विचारः प्रस्तूयते ।

X. 101

INELUENCE OF TRIBAL LANGUAGE (KANDHA / KUI) ON ORIYA

K. B. Tripathy, CUTTACK

In this paper are examined about 125 Desaja (native) words found in 'A vocabulary of the Kui Language by Rev. Winfield, Asiatic Society, Calcutta, 1929 and 'A Grammar of the Kuilanguage' by Dr. Ismal (of Maduria Uuiversity), 1979. These words are not usually traceable to Sanskrit, that is to say these are not 'tatsama' or 'tadbhava' words. These are all common to Oriya and Kui languages. Some of these words have analogous terms in Telugu, Canarese, Malayalam especially in the Telugu. Primafacie Oriya might have borrowed many of these words from the Kui language, since the Oriya speakers and Kui speakers are living as neighbours in Orissa for centuries. As examples may be cited the following words in the standard Oriya forms :—

Aḷandhu (Soot), Orā (a beam), Kālā (deaf), Keṇḍā (tip), Koḍi (a score), Kuḍha (a heap), gañjiā (a long string moneybag), gaṇḍirā (bundle), gāṇḍi (hip), chhoṭā (lame), totā (a grove), ṭāngi (an axe), ḍāhāṇi (disembodied spirit of a woman), ḍeberi (left), ḍangā (a boat), loḍā (need), peṇḍā (bundle), bāka (people cp. loka-bāka), mūna (point), maḷamala (lazy), lāñja (tail), sābaṭa (a crowbar), harabara (troubled).

X. 102

वैयाकरणों व नैयायिकों के मत में 'कर्म' कारक का लक्षण : एक विवेचन

अरविन्द कुमार विद्यालंकार, कुरुक्षेत्र

(1) 'कर्म' कारक—सामान्य परिचय ।

(2) 'करणव्यापार्य्यत्वं कर्म्मत्वम्'—यह कर्म-लक्षण नैयायिक शशधर को मान्य है । इस लक्षण का आशय है—'करणजन्यक्रियानुकूलव्यापाराश्रयत्वं कर्मत्वम्' । इस लक्षण की संगति 'कुठारेण काष्ठं छिनत्ति' स्थल में 'काष्ठ' में होती है, क्योंकि

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वह कुठार रूप करण से उत्पन्न होने वाले छेदन क्रिया के जनक संयोग रूप व्यापार का आश्रय होता है। नव्य नैयायिक भवानन्द सिद्धान्तवागीश व जयराम को यह लक्षण स्वीकार्य नहीं है, क्योंकि उनके मत में यह 'हस्तेन दात्रेण धान्यं लुनाति' स्थल में हस्त रूप करण से जन्य लवण क्रिया के अनुकूल संयोग रूप (अवान्तर) व्यापार के आश्रय 'दात्र' में अतिव्याप्त होता है।

(3) **'परसमवेतक्रियाजन्यफलशालित्वं कर्मत्वम्'**—यह कर्म-लक्षण न्यायवार्त्तिक-तात्पर्यटीका, तत्त्वचिन्तामणि आदि ग्रन्थों में मिलता है। इस लक्षण को भी अतिव्याप्ति दोष से ग्रस्त मना गया है। क्योंकि, 'देवदत्तः प्रयागात् काशीं गच्छति' स्थल में देवदत्त में समवेत 'गमन' क्रिया से जन्य संयोग रूप फल के आश्रय 'काशी' के समान तादृश क्रिया से जन्य विभाग रूप फल के आश्रय 'प्रयाग' में भी इस लक्षण की संगति होती है, जो व्यवहार-सम्मत न होने के कारण इष्ट नहीं है।

(4) **तत्तद्धात्वर्थतावच्छेदकफलशालित्वं तत्तद्धात्वर्थकर्मत्वम्'**—पूर्वोक्त कर्म-लक्षण में उक्त अतिव्याप्ति दोष के निवारण के लिये रघुनाथ शिरोमणि ने प्रकृत लक्षण की अवतारणा की है। इस लक्षण में भी अतिव्याप्ति दोष की आपत्ति की जा सकती है। तद्यथा—'भूमिं प्रयाति खगः' प्रयोग-स्थल में धात्वर्थतावच्छेदक फल 'संयोग' का आश्रय जिस प्रकार 'भूमि' है, उसी प्रकार 'खग' भी है, क्योंकि संयोग द्विष्ठ होता है। फलतः 'खगं प्रयाति खगः' प्रयोग की आपत्ति होगी। जो कि व्यवहार-सम्मत नहीं है। इस दोष की निवृत्ति के लिये रघुनाथ शिरोमणि का मत है कि कर्म-प्रत्यय का अर्थ 'परसमवेतत्व' मान लिया जाय। भवानन्द का भी यही मत है। इस प्रकार परिष्कृत कर्म-लक्षण यह होगा—**'परसमवेतधात्वर्थजन्यधात्वर्थतावच्छेदक-फलशालित्वं कर्मत्वम्'**। परवर्ती नव्य वैयाकरणों ने इस लक्षण में गौरव व अति-व्याप्ति दोष बताकर उसका खण्डन किया है। उनके अनुसार **'क्रियाजन्यफलाश्रयः कर्म'** यह लघु कर्म-लक्षण स्वीकार करना चाहिये।

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महाभाष्य में प्रक्षेप और प्रत्याख्यात सूत्र : एक विश्लेषण

पातञ्जल महाभाष्य में **"कर्मणा यमभिप्रैति स सम्प्रदानम्"** सूत्र में **"क्रियाग्रहणं कर्त्तव्यम्"** ऐसा वचन पढ़ा गया है जिससे **पत्ये शेते** इत्यादि उदाहरण उपपन्न हो सकें। किन्तु बाद में महाभाष्य में ही **"क्रियापि कृत्रिमं कर्म"** ऐसा कहकर उस प्रस्तावित **'क्रियाग्रहण'** का खण्डन भी कर दिया गया है। आगे चलकर पतञ्जलि ने प्रत्याख्यान प्रसङ्ग मे उक्त **'क्रियाग्रहण'** के आधार पर **"गत्यर्थकर्मणि द्वितीया-चतुर्थ्यौ"** सूत्र का खण्डन किया है। इसको लेकर डॉ० जोशी का अभिमत है कि **"क्रियापि कृत्रिमं कर्म"** इत्यादि उक्त **'क्रियाग्रहण'** के खण्डन वाला अंश प्रक्षिप्त है,

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वाद में जोड़ा गया है। क्योंकि पूर्वखण्डित सूत्र (**क्रिया**) के आधार पर दूसरे सूत्र (**गत्यर्थकर्मणि**) परस्परविरुद्ध बात है। इसी प्रकार **"अनभिहिते"** सूत्रस्य प्रत्याख्यानाधिकरण अंश भी इनकी दृष्टि में प्रक्षिप्त है।

लेकिन डॉ० जोशी का उक्त मत विचारणीय ही है। क्योंकि भाष्यकार की व्याख्यानशैली (अन्वाख्यान या प्रत्याख्यान) की यह महती स्वोपज्ञ विशेषता है कि वे **"पक्षान्तरैरपि परिहारा भवन्ति"** इस न्याय का आश्रयण करते हुए पक्षान्तर से भी समाधान कर देते हैं। इस प्रसङ्ग में वे कई वार मण्डनीय वस्तु का भी खण्डन करने से नहीं चुकते। पहले के आधार पर दूसरे का खण्डन तथा दूसरे के आधार पर पहले का खण्डन तो भाष्य में अनेकत्र दृष्टिगोचर होता है। **'सन्निपात परिभाषा'** तथा **"नधातुलोप आर्धधातुके"** सूत्र का खण्डन इस विषय में प्रमाण है। इसी प्रकार भाष्यकार **"अनुपसर्जनात्"** सूत्र का इधर खण्डन भी कर रहे हैं और उधर उसका सर्वनाम संज्ञा में अभिसम्बन्ध भी बता रहे हैं। भाष्यकार के उक्त न्याय को प्रमाण मानने के कारण ही **"एओड् ऐऔच्"** सूत्र भाष्य में **"ऋदोरप्"** सूत्रस्थ **तपर** शब्द में पञ्चमी तत्पुरुष समास मानने पर **'लवः'**, **'पवः'** में आने वाला दोष का **दपर** मानकर किया गया समाधान सुसंगत हो सकता है अन्यथा तो भाष्यकार के अनुसार **दपर** भी तत्काल का बोधक वन जाता है।

इसी प्रकार के परस्पर विरुद्ध स्थल ही टीकाकारों के मत में भाष्यकार की **एकदेश्युक्ति** हैं प्रक्षेप नहीं। **"दीधीवेवीटाम्"** सूत्र का खण्डन इसमें प्रमाण है। अगर ऐसे स्थल प्रक्षिप्त माने जाते है तब तो महाभाष्य का बहुत अंश प्रक्षिप्त मानना पड़ेगा जो कथमपि स्वीकार्य नहीं। हाँ, कुछ स्थानों पर भ्रष्ट एवं नष्ट पाठ मिलते हैं। **"अनीच च"** और **"अव्ययीभावश्च"** सूत्र इसमें प्रमाण हैं। इस प्रकार भाष्य में छुटपुट शाब्दिक प्रक्षेप तो सम्भावित हो सकते हैं किन्तु पूरे के पूरे प्रकरण या अंश कदापि नहीं ।।

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XI. Dravidian Studies Section

XI. 1

SOME PROBLEMS OF TRANSLATION

R. Bhanumathi, CALCUTTA

Translation is an ancient art. We find a mention about translation is Tolkappiam, the earliest known work in Tamil dating back to 2000 B.C.

In this century translation has developed into a separate branch of studies. Scholars have realized the indispensability of translation for national integration and international uederstanding.

In this century a number of outstanding works from different languages of India were rendered into Tamil. A special mention has to be made about translations from Bengali and Hindi.

In the first quarter of this century a handful of writers engaged themselves in the translation of Bengali works particularly of Bankim Chandra Chatterjee, Rabindra Nath Tagore and Sarat Chandra Chatterjee.

In the second half of this century notable academies like Sahitya-academy, National Book Trust are shouldering the responsibility of translating outstanding works of one Indian language into others.

Due to linguistic, cultural and other differences among the different sections of people of India, a good number of problems arise in translations. This paper throws light on some of the problems of translation.

XI. 2

तमिल का अनुवाद साहित्य

पि. के. बालसुब्रह्मण्यन

अनुवाद-अद्‌भुत विधा-

प्राचीन काल के अनुवाद साहित्य—

संस्कृत व तमिल के उभयभाषा प्रवीण लोगों की देन—दंडियलंकारम व विशेषताएँ—अनुवादकी नवीन प्रवृत्ति आधुनिक काल—बिदेशी साहित्यकारों की देन—फल—आधुनिक कालीन प्रवृत्तियों का विहंगावलोकन हिन्दी व अन्यभाषाओं के साहित्यों का अनुवाद-सिद्धांत—गुण व अवगुण—राष्ट्रीय एकता व भावात्मक एकता की स्थापना।

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XI. 3

THE CONTRIBUTION OF BHAGAVATA SAMPRADAYA TO NATIONAL INTEGRATION

A. Bhoomaiah, WARANGAL

Bhagavata Sampradaya takes its roots from Vedas, Upanishads and Gita. The bhakti movement originated in the south and propogated by the great acharyas like Ramanuja and Madhwa had spread all over India.

Bhagavata rendering of Potana in Telugu is the first and foremost work in the Indian languages of this sampradays. Potana's work came as a guiding light to the society, creating an attitude of hope and optimisim. It was the age of foreign aggression causing devastating effects on the life and culture of the people of India. The philosophy of Bhagavata propogated the theme of unity of all beings irrespective of caste, creed and social status. Potana born in the environment of Virasaiva, transcended from its narrow limits and achieved the status of universal philosopher.

Bhagavata philosophy does not negate the world. It tries to transform life into a Divine world. It emphasises the concepts of Satyam (Sat), Sivam (Chit) and Sundaram (Ananda) and if fuses them into one 'Santa'.

The Bhagavata Sampradaya also contributed to the field of India aesthetics in the area of Rasa theory. Rupa Goswami and Madhusudana Saraswathi were inspired by it and established the school of Bhakti Rasa. Thus the Bhagavata Sampradaya is the most important factor of national integration from Kanyakumari to Kashmir and Gujarat to Assam.

Therefore the present problems proposes to study.

(i) the influence of Bhagavata Sampradaya on Rasa Theory, fine arts, (dance, drama, music, painting and architecture), folk lore, poetry and cultural life of Indian people.

(ii) the impact of the Sampradaya on various schools of Indian philosophy.

(iii) the contribution of Bhagavata in achieving national integration.

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XI. 4

SRI AUROBINDO AND TAMIL LITERATURE

Sukla Chakraborty, CALCUTTA

It is a wellknown fact that during his exile in Pondicherry Sri Aurobindo was in close contact with many Tamilian Scholars and particularly with the young rebel poet and patriot Sri Subramanya Bharati, who is the father of 20th century Tamil.

Sri Aurobindo seems to have evinced keen interest in learning Tamil language and literature and he was also a great admirer of the mystic poets—the Alwars of Tamil. This short paper tries to give an account of Shri Aurobindo's involvement with Tamil mystic poetry.

XI. 5

TELUGU GAZAL—A NEW EXPERIMENT IN MODERN TELUGU POETRY

T. Srinivasa Chary, HYDERABAD

All the languages of the world are inter-linked just like the human race. Sanskrit is the source of almost all Indian Languages. The main languages spoken in southern India have Dravidian origin, but all Indian languages have been enriched by the Sanskrit vocabulary, content, and aesthetics.

From 11th century Arabic and Persian influence on Indian languages can be traced. Many Persian and Abrabic wards have been joining the Telugu-language-stream since 14th century onwards. In the later half of the last century and in the beginning of the present century some great Telugu poets translated some of the 'Gazals' and 'Rubayis' by employing traditional Telugu Metres.

'Gazal' has an Arabic origin and through Persian it crept into Urdu and Hindi languages. 'Gazal' as a literary form has its own peculiarities. Its metre for Telugu speaking people in new, and its natural music element is attractive. Brevity which is a distinct character of Urdu poetry has been welcomed by the Telugu people. Particularly the Telugu poets who have faith in Dhvani (the suggestion) accepted this new method of expression with a zeal.

Among the modern Telugu poets, two great personalities Dr. Dasarathi and Dr. C. Narayan Reddy who are well-versed in Sanskrit, Telugu, English, Hindi and urdu have made a maiden attempt to bring the Gazal in Telugu with all its beauties.

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In the initial stages in Arabia in Persia and even in Indial Gazal was a poem of erotic love affair. But it has undergone many changes along with the society. Now it contains reform, religion, satire, freedom, politics, fame, blame and all the human problems.

Dr. Dasarathi is a fore-runner of Telugu Gazal, and Dr. C. Narayana Reddy fashioned it with sweet music. Dr. Dasarathi studied Urdu gazals and tried to translate them first and wrote original Gazals afterwards. Dr. C. Narayana Reddy heard and enjoyed many Gazal-singers. He enjoyed the gramaphone records and cassettes of famous Gazal-singers of the past and the present and started to pen the original Telugu Gazals.

This new experiment is becoming very popular among the lovers of the poetry as well as the lovers of the music.

XI. 6

ASPECTS OF MUSIC IN TAGORE AND BHARATI : A SYNOPSIS

Bijoya Das

Tagore and Bharati, the two great national poets from the east and the south, have been singers, writers of songs, and composers of music to their songs. They have also expressed their concepts of music and its importance in a person's life in their essays. This article purports to analyse their ideas and their songs and their approach to music.

Though coming from varied circumstances, both the poets have classified their songs themewise into songs on patriotism, love, worship, miscellaneous etc. Structuralwise, they have arranged the songs into the four main divisions of Sthayi, antara, Sanchari and Abhogi. Bharati gives different names for these four portions. Both the poets have attempted to suit the mood of their songs to the mood of the Hindustani and Carnatic classical melodies. While Tagore has experimented with the hybridization of the various Hindusthani and the Carnatic melodies, Bharati has not. Tagore has written songs of the Classical forms such as Dhamar, Dhrupad, Kheyal, Thumri, Tappa, making use of their attractive features only, Bharati has mainly followed the "Kirttamai" pattern only.

Both the poets have sung songs following the respective folk-tunes of their respective regions, keeping in mind the tune, the rhythm, the tempo and the importance of their appeal to their people,

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Almost all the songs belonging to this category are popular even now. While Tagore has experimented with the rhythms and the Talas of the Hindusthani classical songs, Bharati has made use of only a few Talas. Tagore has also invented five new Talas.

Tagore has borrowed some of the popular the tunes of the west, such as "Auld Lang Syne" and the popular tunes from the various regions of India. Though Bharati expresses his idea about the Western music, he does not make use of the tunes in his songs.

Both the poets have expressed their ideas on the accompanying instrument for good music, the method of practice and vocal training, and the fundamental aim of music. It is amazing to notice how both have expressed similar ideas of music. It is unfortunate that while Tagore has taken great care to preserve his songs in perfect notation, Bharati has not. Yet he is a poet and singer in par with Tagore.

XI. 7

PURANDARADAS'S MEETING WITH ANNAMACHARYA

S. Gangappa, GUNTUR

Annamacharya (1408-1503) was a famous Vaggeyakara in Telugu hailed from Tallapaka village, Cuddapa District, A. P., who wrote and danced with Bhakti in praise of Lord Sri Venkateswara in about 32000 Sankeertanas. So also, in Kannada, Purandaradasa (1470-1564) was also a saint singer and a devotee of Vitthala. These two great saint singers met once at Tirupathi.

But some scholars do not agree upon their meeting for various reasons. But much can be said and prove that they met.

Different opinions of the scholars for and against the subject are discussed in my paper and conlcuded with a number of evidences that Purandaradas met Annamacharya before he attained Kaivalya in the year 1503.

XI. 8

A COMPARATIVE STUDY OF INTERROGATIVES IN KUI AND KUVI

M. Israel, MADURAI

The purpose of the paper is to enumerate the common forms of interrogatives in Kui and Kuvi with a view to compare and identify the relationship among them. It will also be an attempt to recons-

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truct the proto-forms of interrogatives and thereby to explain the changes which they have undergone and the varied process of changes involved.

On the basis of the data available from Kui and Kuvi and of the discussions of the various changes in the history of the languages, such as a/e alternation, loss of initial y-, long and short alternation, development of a double consonant after the shortened vowel, bilabialisation and dissimilation dative as well as locative declension etc. the following interrogative bases/words are reconstructed to proto-kui-kuvi.

Proto-Kui-Kuvi			*PDr.*
*yevv-/	yevvantu		*yāvan/yēvan
*yavv-	yevvaru, etc.	"who"	*yavvan/yevvan
*yēn-/yenn-	yēna/yenna		*yāna/yēna
*yān-/yann-	yāna/yanna	"what"	*yann-/yenn-
*yem-/	yemini/yamini	"which, what, kind of where"	*yāvaṇ/yēvaṇ *yavvaṇ/yevvaṇ
*yam-	yenta		*yanta/yenta
*yec-	yece/yeco yecoḷi	"when, how,	*yaP/-yeP-

P=Plosive.

XI. 9

SPECIAL CHARACTERISTICS OF AARE FOLK TALES

Pervaram Jagannadham, WARANGAL (ANDHRA PRADESH)

In quite a few villages of Andhra Pradesh a section of people called "Aare Vallu" have been living for the last many centuries. They are also called Aare Marathis, Aare Kapu, Aare Kshatriyas and Marathis. About eight hundred years ago, during the rule of the Kakatiya dynasty itself, the migration of people from Maharashtra to the Telugu province was already in vogue. There are valid historical records to support this fact. Scholars believe that the word "Aarya" has in course of time come to be "Aare'. Although the Aare families have lived in Telugu province for several eenturies, they have continued to use "Aare" language at home-a sort of corrupt Marathi dialect formed in Telugu province. But they use Telugu competently without even a trace of "Aare" influence, for social interaction. Therefore 'Aare' dialect has been

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all along oral without a script. Even now, Aare people sing Aare songs during the ceremony of marriage and other auspicious rituals. These songs mirror the age-old customs and practices of the Aare pepople.

Similarly the Aare ballads are also popular. They record thelr life-pattern, their beliefs, their martrial valour and their skill in administration in the feudal set up. These ballads are useful for historical research.

I have collected fifteen Aare ballads so far. Twelve of them are replete with imaginative and supernatural episodes celebrating deeds of great courage and valour. The other three are based on *the Mahabharata* story. An interesting ballad narrates the story of Abhimanyu as having been born with one hand one leg and with halfbody vertically. He then shows his prowess in fighting Sri Krishna who pleased with his great valour grants him the boon of being full and strong in body. Similar stories abound in the Aare ballads. This paper attempts an analysis of the unique features relating to the ballads of the Aare people ling in Andhra Pradesh.

XI. 10

EVALUATION OF A POETIC WORK—A NEW METHOD SUGGESTED BY KAVISAMRAT VISHWANATHA

I. Krishna Moorthy, HYDERABAD

Vishwanatha Satyanarayana, a celebrated Telugu poet of modern times, is also a great critic. Having acquired adequate knowledge of Sanskrit poetics and principles of literary criticism of the western literature, he has suggested a novel method of criticism.

The first Telugu poet Nannaya Bhattu produced the first Telugu Kavya in 11th century. In that epic he has written Avatharika or preface wherein he had spelt the purpose of the poetry and the characteristics of his poetic work. Almost all the great Telugu poets upto this day have been writing prefaces to their poetic works in which they expressed their opinions about the poetic art.

Vishwanatha suggests these prefaces should be the guidelines to the critics. Strict confirmity to the established principles of the criticism may not be able to throw light upon the distinctive individuality of the poet. Each and every poet has his own personality, his own creative capability, his own perception and his own mode of expression. Instead of applying strictly the traditional principles

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of criticism some weight should be given to the poet's thoughts on poetry.

Poets individuality can be visualised by studying his own thoughts. Since the last three decades the Telugu critics in general have accepted the suggestion of Vishwanatha even though he has not mentioned it clearly anywhere. I understand this by inference. The poet's own feelings regarding the poetic art can be traced in all the poetic works of the world. A common ideology can be achieved out of these opinions. Such ideology may lead to emotional integration and it may even extinguish the linguistic chauvinism.

Vishwanatha opines that the critic must understand the poet's out look itself, because the poet's individuality should not be over-shadowed by the prejudiced principles, otherwise the novelty will be vanished ; the new experiment made by the poet will be reidculed and the poet's individuality will be submerged into the ocean of oblivion.

Vishwanatha's deep-rooted devotion and love for Indian way of thinking has limits to the liberty to be enjoyed and propagated by the artists. He says that the bird flies to the heights in the blue but it should return to its nest.

Indian culture allows immense liberty with an ultimate goal the purposeful life, freedom from suffering and re-birth. Indian genius accepts it so the poet.

XI. 11

ANTHOLOGIES IN TELUGU LITERATURE

K. Kusuma Bai, HYDERABAD

The word anthology came from two Greek roots namely anthos =Flower, Logia=Collecting which means flower gathering. In literature anthology means a collection of literary selections. Many anthologies were written in olden days in foreign languages like Greek, Latin, English etc. The first anthology in Greek language was written in the first century B.C. They were also written in Indian languages like Sanskrit, Prakrit, Tamil etc. The oldest anthology in Sanskrit is "Kavindra Vachana Samuchchayam". It was written in the 12th century A.D. The first anthology in Prakrit is "Gadhasaptasathi". It was written by Hala in first century A.D. In Tamil Purananuru" is the first anthology. It was written in second Century A.D. In Telugu, "Saklaneethi Sammathamu" is

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the first anthology. It was written by Madiki Singana in 14th Century A.D.

The writing of anthology is very difficult. It is easier to write an original book than to compile an anthology. The compiler of an anthology first collects all the books. He studies them thoroughly and then collects the best poems. Then he arranges them according to his plan. This is a laborious task. It takes much time and energy. The uses of these books are remarkable. They are useful to construct the history of literature. Many poets and their works can be known by the literary world at one time. The periods of some of the poets which are doubtful can be known correctly through these books. Search can be made for unknown books which are known by these books.

Generally anthologies are two types. One is the Collection of good poems from various literary books on one topic. Second is the collection of good poems from one book on various topics.

In Telugu literature "Sakalaneethi Sammathamu" is the first anthology. It was compiled by Madiki Singana in 14th century A.D. It was published in 1923 A.D. by Manavalli Ramakrishna kavi. After that it was again published by A.P. Sahitya Academy in 1970 A.D. It has five chapters. But now we find only three chapters which are mainly about politics.

The second one is "Prabhandha Ratnavali". It is a collection by two poets. It was published by Veturi Prabhakara Sastri in 1918 A.D. After that it was published again by Prabhakara Parisodhka Mandali in 1976 A.D. The collected poems in this book were arranged in alphabetical order.

The third and a special one is "Prabhandha Manibhushanamu". The anthologies in Telugu literature were first known to the literary world with this book. The collected poems in this book were arranged in the frame of a story. The king of Ujjayani, Sukirthi had a son by name. The king of Pandya had a daughter named Ratnasundari. Ratnasundari weds Rajasekhara by 'Swayamvaram'.

"Sringara Padya Ratnavali" was compiled by Modi Jagannadhamal. It was published in 1908 A.D. It is a collection of romantic poems. "Varnanaratnakaramu" was compiled by Dasari Lakshmanaswamy. It is in four volumes. First and second volumes were published in 1928 A.D. and the third and fourth volumes were published in 1927 A.D. This is a voluminous book. We can know

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the range of Telugu literature with the help of this book. It was praised by many scholars.

"Sarasapadyakadhasangrahamu" was collected by the teachers of Pittapuram college. It was published in 1925 A.D. Some moral stories from Bharatham, Bhagavatham, Ramayanam were collected in this book. "Puranamanjari" was compiled by two scholars namely Sarvarayadu and Athili Suryanarayana in 1930 A.D. This literature is a collection of many moral poems from various Puranas. "Padyakadhalahari" was compiled by Nelaturi Bhaktha Vatsalayyangar. It was published in 1949 A.D. Short stories which are pricisely in one poem were collected in this book.

Chatupadyamanimanjari, Bharathasara Mukthavali, Bhagavathasara Ratnavali, Sri Krishnaleela vilasamu, Ruthuchakramu, Andhrakavitharatnakaramu etc. are the other known famous anthologies in Telugu literature.

XI. 12

DRAVIDIC STUDIES

Ranganayaki Mahapatra, CALCUTTA

This short paper attepts to make a brief survey of the different aspects of Dravidic studies that have devloped fruitfully and the fields where further progress is necessary. It should be interesting to have an idea of how much organised research work is necessary to build up valuable knowledge in any field. This paper, within its limited scope would trace the various organisations which have been engaged in making Dravidic studies fruitful and inspiring.

XI. 13

THE NOMENCLATURE OF CHIDAMBARAM, THE ABODE OF THE DIVINE DANCER LORD NAṬARĀJĀ, ITS RELIGION AND MYTHOLOGY

Murugarathanam.

1. Chidambaram, the holy of holies for Saivites, has developed the cult of Nṭarāja, a secondary aspect of Siva, into a separate and distinct worship with its own religious philosophy. There is a synthesis of various religious sects and Tamil and Sanskrit traditions.

The religious philosophy of the cult of Naṭarāja contains many loosely connected conceptual structures. There are a few important

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concepts. 1). The concept of cosmic dance of Panchakritya 2). The concept of Chit-ambara, variously called Chit-ākāsa and gnānākāsa. 3). The concept of Hrdaya Kamala of the Virāṭpurusha. 4). The concept of Dahara vidya 5). The mythology of the twin sages Vyāghrapāda and Patanjali.

2. The Panchakritya concept was perhaps borrowed from the Kāshmir Saivism. The other concepts were formulated on the interpretations of the names of the Chidambaram sthala. Here is the play of folk etymology.

3. The concept of Chit-sabhā and Chit-ākāsa : Siva here is of the nature of sky. He dances in the sky, Chidambaram. Behind the idol Naṭarāja there is a Chamber of empty space/ākāsa. In between there is a screen which is removed to suggest the removal of ignorance, the counterpart of gnāna. This is Chidambara Rahasya. This entire conceptual edifice is built upon the phrases Chitsabhā and Chit-ākāsa. These two phrases are the result of wrong translations of the Tamil phrase Cirrampalam, meaning, small public open space.

4. The concept of Hrdaya Kamalam of the universal being was formulated on the basis of the name Puṇḍarikapura which was taken to mean a sthala of lotus-shaped heart. But Puṇḍarikapura is a Sanskrit translation of the Tamil name Puliyūr, meaning 'tiger—town'. A misinterpretation.

5. The Dahāropāsanā is the yogic practice of meditating upon Naṭajrāa, dancing in the hollow space of the Hrdya Kamalam of the devotee and of seeing there the dot of light. The formulation of this concept rests on folk interpretation of the Tamil terms ampalam and puliyūr.

6. The mythology of the twin sages Vyāghrapāda and Patanjali explains and justifies the introduction of the Naṭarāja cult into Chidambaram as against the worship of Siva Linga. This mythology was the result of a confusion of the term Vyāghrapura, a Sanskrit translation of the Tamil term Puliyūr, with the sage vyāghrapāda, and of a confusion of Puṇḍarikapura with the serpent king Ādisēsha.

XI. 14

COMPARATIVE STUDIES IN SOUTH INDIAN LITERATURE THE CHALLENGE AND THE RESPONSE

K. Ramachandran Nair, KERALA

1) Comparative Literature in the Indian context—scope and possibilities

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2) Evolution of literature in the South—background—Geographical factors—Sociological traits—cultural affinities
3) The Aryan element in the evolution of literatures in the South—Interaction with the Dravidian
4) The Sangham period—its place in the evolution of South Indian Literature
5) Saiva-Vaishnava movements in the context of South Indian Literature
2) The epic tradition in the South—Ramayana and Mahabharata in South Indian Literature—adaptations and translations
7) Classical genres in the South—Mahakavya, Champu, Sandesa-kavya etc.
8) Impact of the West—modernising factors—the romantic and the realistic—new genres adopted from the West—Western critical theories—The challenge and the response.

XI. 15

LOCAL ELEMENT IN NARAYANA BABU

U. A. Narsimhamurty, VIZINAGARAM

Srirangam Narayana Babu, eminet imagist and sur-realist poet in Telugu, belongs to Vizianagaram, a seat of learning in the northern coastal region of Andhra Pradesh. We find aesthetic values in his creative performance. Local element is particularly dominant in his work. In some of his poems, he makes an elaborate reference to eminant people like Adidam Surana, Dwaram venkata Swamy Naidu, Ronanki Appalaswamy and Sri Sri belonging to this region. Here and there he presents the places he has fondly visited and the things he has seen admired. The images of local Muslim festivals and village goddess festival find their due place in his poetry. The young daughter of his co-writier and friend, chaganti Somyajulu known as cho-sa, also becomes a source of inspiration for a beautiful piece of work 'CHINNAI'. He is not shy of cetilising some usages common in this region. Incepasaruku, Putta Bangaram and Chimmili are examples.

Generally poets tend to roam about in their make-belief world. But modern poets have leaned towards realism. Still we find the element of romanticism do-minant in them. Narayana Babu produced very little. In it the element of romanticism very scarce No other Telugu poet is so much attached to the local element as Narayanababu in the creative process. Narayanababu takes all

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things around him as a means to reflect the society. Illustrations and descriptions find no place in his poetry. Images and symbols to their place to suggest the brilliance of thought. This method was new to the people of his time. Local element, images, symbols and sur-realistic flashes make his poetry complex and demands certain mental make-up to enjoy his poetry fully.

XI. 16

विकृतिविवेकोऽधर्वणकृतिर्न भवति

आ० पुनाराव्, गुन्टुर

विकृतिविवेकनामाऽयं ग्रन्थः प्रथम आन्ध्र-शब्दचिन्तामणिव्याख्याने कविशिरोभूषणनामके एव दृश्यते। व्याख्याता अहोबलपतिः ग्रन्थमेनम् एवं प्रकटयति लोकाय।

"अप्पार्यं पुस्तकारूढ़ पाठभेदाद्यदुत्थितम्।
मया संगृह्यते रूपं तदप्यार्थर्वणोक्तितः॥"

(कविशिरोभूषण-पीठिका-73)

"यस्सारोऽथर्वणग्रन्धे सोप्यत्रैव निधीयते।
तेन तत्फक्किकालोकलालसात्यज्यतां बुधैः॥"

(कविशिरोभूषण-पीठिका-81)

ग्रन्धोयं तद्व्याख्यायां यत्र यत्र व्याख्याता स्वप्रतिपादितानाम् अर्थानां समर्थनं वाञ्छति, तत्र तत्र तत्संपादनाय उद्धृतवाक्यरूपेणैव (By way quotation) लभ्यते। अपिच, अथर्वणनामको लाक्षणिकः आन्ध्रभाषायां, द्वदशतमे क्रीस्त्वब्द एव अवर्तत इति श्रूयते निश्चीयते च। किन्तु, विकृतिविवेकस्थादिनलक्षणानि तु षोड़शतमे क्रीस्त्वब्दे समुत्पन्नानि इति निश्चेतुं शक्यते।

इदमत्रोदाहरणम्।

"शेलाभूषोत्तरीयाणि विनैत्वं नास्ति मध्यये"।

(कविशिरोभूषण-२० सूत्रव्याख्या)

अत्र भूषापदं आन्ध्रां "तायेतु" इति पदमुद्दिश्य प्रयुक्तः। शब्दोयम् अथर्वणकाले, योहि द्वादशशताब्दीयोऽभवत्, अनुत्पन्न एव आन्ध्राम्। पदस्थ व्युत्पत्तिस्तु "त-अवीज्" (रक्षणार्थं प्रार्थना) इति आरविक्पदाद् भवति। आरबिक्पदानामान्ध्रां प्रवेशः षोड़शशताब्दादनन्तरमेव अभवदिति सर्वे भाषाशास्त्रपारंगता जानन्ति।

एवमेव उदाहरणान्तरमपि कर्तुःकालवैषम्यस्य दीयते।

आन्ध्रभाषायां अर्धानुस्वारो वर्तते तस्य तस्य लेखनविधिस्तु षोड़शतमेऽपि क्रीस्त्वब्दे पूर्णानुस्वाररूपेणैव अवर्तत। पूर्णानुस्वारस्य अनन्तरवर्तिनं वर्णं द्वित्वयुक्तं यदि लिखन्ति, तर्हि अनुस्वारोऽयं पूर्ण एव। अनन्तरवर्ती वर्णः द्वित्वरहितो यदि

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भवति, तर्हि अनुस्वारस्य: अर्ध: इति ज्ञेय:—इति रीतिरियं आन्ध्रलिपिज्ञानां विदिततरमेव। अनन्तामात्य:, छन्दोदर्पणस्य कर्ता योहि षोड़शशताब्दीय आसीत्, अमुमवांश स्फुटयति स्वग्रन्धे (छन्दोदर्पण-1-51-52), विकृतिविवेकस्तु अनुस्वारस्य लेखनविधानमेवं भणति।

"पूर्णेन्दु सदृश: पूर्ण: अर्धस्वर्धेन्दुसन्निभ:"।

(कविशिरोभूषण 43 सूत्रव्याख्या)

पद्धतिरियं अतीव नवीना। अष्टादशतमे शताब्दे प्रचलितेयं रीति:, द्वादशतमे शताब्दे, योऽजीवत्तेन अथर्वणेन कथितेति वक्तुं पण्डिता न पारयन्ति।

अनेनोदाहरणद्वयेनेदं निश्चेतुं शक्यते यद् विकृतिविवेकोयं अथर्वणकृतिर्न भवति।

एवमेव अनेकेषां उदाहरणान्तराणां तद्ग्रन्ध एव लभ्यमानानां परिशोधनाय उद्दिष्टमिदं पत्रं परिषदि प्रस्तूयते।

XI. 17

DR. M. VARADARAJAN (TAMIL) & TIRUPURANENI GOPICHAND (TELUGU)—A COMPARATIVE STUDY

N. Dharma Reddy, TIRUPATI

Though many differences are seen apparently in the world, it is cartain that there is underlying unity in the Philosophical thought and Religion of the world. The comparative study of literates also adds to this fact.

The comparative study is one of the best ways which leads to attain the world peace and integration. This comparative study of Dr. M. Varadarajan and Gopichand serves as a report between the people of Tamil and Telugu.

Dr. M. Varadarajan belongs to Tamil Nadu and was born at North Arcot District, Veelam Village on 25.4.1912 and died in the year 1974. Gopichand belongs to Andhra Pradesh and was born in Krishna District in Anganoor village on 10.9.1910 and died in the year 1962.

Both are contemporaries. Both of them rendered yeomen service to their respective literatures, languages and to the people writing short stories, novels, letters, critical essays and books. M. Varadarajan worked as a Teacher in different cadres till he became the University Professor of Tamil. Lastly he died as the Vice-Chancellor of Madurai Kamaraj University. He led a simple and decent life. He was a strict follower of Gandhiji's principles. The thoughts and letters of Thiru-Vi-Kaliyanasundanar had great influence in moulding his childhood life.

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Gopichand was Nastikudu (atheist) in the beginning and later became Astikudu (atheist). He was very active in politics. He worked as an advocate, as Cinema Story writter, as director in Andhra Pradesh Information Bureau.

Though they belong to different lands their thoughts are the same ; both bring out the common defects in the society and by giving suggestion through their writings they try to solve the defects. Thus they want the defects, good society which made life one of satisfaction and to infuse rectitude to realise God.

XI. 18

LEXICONS IN TELUGU LITERATURE

G. V. Ratnam, WARANGAL (A.P.)

A Lexicon helps us understand Technical words of various branches of knowledge. It records words and their meanings in a Language.

The words in Telugu language comprise four types of words TATSAMA, TATBHAVA, DESYA and GRAMYA. Very few ancient Lexicographers made attempts to write dictionaries of TATBHAVA and DESYA words. (1) ANDHRA NAMA SANGRAHAMU (2) ANDHRA NAMA SESHAMU (3) SAMBA NIGHANTUVU are the three chief Lexicons in Poetic form in the pattern of AMARAKOSA in Sanskrit.

I. *ANDHRA NAMA SANGRAHAMU* : This Lexicon was composed by Pydipati Laxmana Kavi in 17th Century. This was devided in to four parts DEVA VARGU, MANAVA VARGU, TIRYAK VARGU and NANARTHA VARGU. This was first published by Vavilla Ramaswamy Sastrulu and Sons, Madras in the year 1922.

II. *ANDHRA NAMA SESHAMU* : This was written by Adidamu Surakavi (1750-80). This is an effort to be a supplement to ANDHRA NAMA SANGRAHAMU. This Lexicon does not contain any chapterisation. The words mentioned in it were arranged in the alphabetical order at the end of the Book, published by Vavilla in 1922.

III. *SAMBHA NIGHANTUVU* : This Lexicon was composed by Kasturi Ranga Kavi and dedicated to Samba Murthy. This was devided into five parts DEVA VARGU, MANAVA VARGU, STHAVARA VARGU, THIRYAK VARGU and NANARTHA

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VARGU. At the end of this book the publishers printed the words mentioned in the work in the alphabetical order. This was also published by Vavilla in 1922.

It is an established fact that the English language influenced both Telugu Language and its literary forms. Telugu dictionary also followed the methodology of English by adopting the alphabetical order.

1. Some modern Lexicographers have made attempts to compose Lexicons in Telugu in the Alphabetical order. Paravastu Chinnaya Suri started to compose first alphabetical pattern dictionary in Telugu, giving examples from Classics ; unfortunately it remained incomplete. It has not been published so far.

2. Telugu—English Dictionary : (1) Composed by Sir C. P. Brown, made remarkable contribution to Telugu literature. He quoted examples and usages wherever necessary. This was first published in the year 1852. (2) Composed by Sankaranarayana, Madras published in the year 1853.

3. *SABDA RATNAKARAMU* was composed by Bahujanapalli Seetharama Charyulu. The author quoted examples from the Classics in addition to the word meanings. It was very popular and went into many editions.

4. *SURYA RAYANDHARA NIGANTUVU* was started in the year 1911, by Kasibatla Subbaraya Sastry, Jayanthi Ramayya Pantulu and others with the help of many scholars and came to be completed in 8 volumes very recently.

5. *VAVILLA NIGHANTUVU* was composed by Sripada Laxmipathi Sastry, Bulusu Venkateshwarlu and Vedam Laxminarayana Sastry. Apart from word explanations, examples and usages are also given. This was brought out in three volumes (౨-౮) and has remained incomplete.

6. *ANDHRA VACHASPATYAMU* composed and published by K. S. Kama Sastry, Rajahmundry, A.P. in 1938 (I volume). The author given synonyms in addition to the word meanings. 3 volumes.

7. *SABDARTHA DEEPIKA* was composed by M. Venkata Sastry published by Dachepalli in 1956.

8. *ANDHRA SABDA RATNAKARAMU* was composed by Chelamcherla Rangacharyulu, published by M/s. Venkatrama and Company, Hyderabad. Apart from meanings, derivations of the words are also explained in this dictionary. It is in 3 volumes.

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9. *TELUGU NIGHANTUVU* This was revised and edited by Prof. G. N. Reddy, S. V. University, Thirupathi. Apars from meanings for the words illustrations are also provided in this dictionary published by A.P. Sahitya Academy, Hyderabad.

10. *ANDHRA MAHA BHARATHA NIGHANTUVU* was composed by A. Suryanarayana, it deals only with the words of Telugu *Maha Bharatam*. He has quoted examples from the Text apart from the word meanings. This was published in 1979 by A.P. Sahitya Academy, Hyderabad.

11. *ANDHRANAMA SARWASIVAMU* (*Telugu Nudikadali*) deals with pure Telugu words and meanings. It helps us to study Accha (pure) Telugu Kavyas. This was composed and published by Vidwan Musunuri Venkata Sastry of Rajahmundry in 1982.

12. *ANDHRA KRIYA SWARUPA MANIDEEPIKA* deals with verbs in Telugu, their meanings and usages. It was published by A.P. Sahitya Academy, Hyderabad in 1962.

13. *PADABANDHA PARIJATHAMU* was edited by Narla Venkateshwar Rao, Vidwan Viswan and Thimmavajjala Kodandaramayya. It explains idioms and phrases with examples from classics. It was published by A.P. Sahitya Academy in 1961.

Apart from these Lexicons, there are many other dictionaries like Sabdartha Chandrika, Andhra Samskrita Kosamu and Accha Tenugu Kosamu, etc. And also there are dictionaries of Technical terms pertaining to Science, Social Sciences, Commerce, etc., known as SANKETIKA PADA KOSAMULU published by Telugu Academy, Hyderabad. There are KAVI PADA KOSAMULU like Nannaya Padakosamu, Thikkana Padakosamu, etc.

Inspite of these attempts in Lexicography much is needed to be done in the field of Telugu. There are quite a few dictionaries like Telugu-English, Telugu-Urdu, Telugu-Russia and Telugu, -Tamil -Kannada TRIBHASHA NIGHANTUVU. In the present age, there is cultural and Social interaction among the various regional cultures and practices. So there is a need to compose dictionaries like Telugu-Tamil, Telugu-Bengali etc. There is not any attempt to compose a dictionary of colloquival expressions. We should make an attempt to bring out a comprehensive dictionary with colloquival expressions also. Instead of Telugu alone Bi-Lingual or Tri-Lingual language dictionaries could be composed, to help the reader to know more language words at a time.

If, we strive in this direction Telugu would definitely gain more by way of comparative assessment.

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XI. 19

NAMMĀḶWĀR AND THE VEDAS

A. Ramaswamy Iyengar

Nammāḷwār is one of the Tamil Saints of South India, whole devotional outpourings have greatly influenced Rāmāunja is establishing the Viśiṣṭādvaita school of philosophy. Of the 12 āḷwārs or the Tamil Saints, Nammāḷwār is the most revered and is credited with four compositions in Tamil, each representing a digest of each each of the four Vedas.

The compositions of Nammāḷwār are in pure Tamil. It is very interesting to note that the Āḷwār refers to Vedas and Vedic scholars with great adoration and draws copiously from the Vedas while composing his works. An attempt is made in the present paper to collect all the references to the Vedas and the Vedic lore in the works of Nammāḷwār and point to the impact of Vedic culture on the Dravidian fabric in ancient India with reference of Nommāḷwār's works.

XI. 20

THREE POETS ON TELANGANA

K. Leela Mohana Rao, VIZIANAGARAM

Revolutions and movements are time-bound. But the literary works produced by them are time-less. One such occasion is the Telangana upsurge against the cruel rule of Nijam of Hyderabad. The three great poets who produced significant works on this subject are Arudra, Dasaradhi and Kundurti. Arudra is one of those few poets who are widely known to all the Telugu-speaking people. Technique and subtle expression are his essets. His book *TWAMEVAAHAM* is a syambolic treatment of this historic event. Dasaradhi is an eminent poet of Telangana region, who fondly calls his land, a veena studded with one million diamonds. He was for some time poet-laureate of Andhra Pradesh. His poetry flourishes with youthful vigour and and social commitment. Himself being a war-hero, his work *AGNIDHARA* carries with it all the fire and fumes emitted in that period. Kundurti Anjaneyulu, popularly known as Kundurti, is the father of the free-verse movement in Telugu. Simple style, modern imagery and progressive outlook endeared him to the Telugu-speaking people. His work *TELANGANA* is the epic of human suffering and revolt,

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Those were the days when the winds of Auden and Eliot were blowing hard in Telugu literary field. Young poets were thrilled by the techniques of symbolismand imagism. Their themes were different. Their objectives were different. Their style and means were different. Man was the centre and his glorious furture was the objective. The three great poets belong to this category. Progressive outlook is the pool from which they drink to quench their poetic thirst.

All these three poets have a strong faith in the glorious future of the common man. While socialism is dominant in Arudra and Dasaradhi, humanism is dominant in Kundurti. They have crystallized a human experience for the future generation to learn that struggles are never fought in vain.

XI. 21

THE INFLUENCE OF KANNADA PROSODICAL WORKS ON TELUGU 'KAVIJANASRAYAMU'

N. S. Raju

Kavijanasrayamu is the first available Prosodical work in Telugu. It is considered that it might have been written in the period about 1100 AD. This is the only complete work available in Telugu on which the impact of Jainism can be noticed. Whereas in Kannada, 'Chandombudhi' the first prosodical work belongs to the period about 900 AD and the Jainism influenced much the early Kannada Literature. The Desi metres and other Prosodical characteristics in these both languages, such as 'Akkara', 'Ragada, 'Upa ganas' 'Prasa' etc., are found to be similar. A few similarities have been noticed by earlier Telugu Critics in between Telugu Kavi-Janasrayamu and Kannada Chandombudhi and Kavirajamargamu.

With this background, and with the evidence available in Kavijanasryanamu, it can be further studied and established that how far the Kannada Prosodical works influenced the Kavijanasrayamu. The important items to be dealt in this paper are :

—The study of structure of Kavijanasrayamu and Chandombudhi etc., works.

—The study of similarities in the Prosodical characterstics that have been given in the works.

—The study of the impact of the Jainism-

This is the main object of the paper going to be submitted in the Dravidic Session of All India Oriental Conference,

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XI. 22

भक्तकवि रसखान और कुलशेखर आष्वार

एम० शेषन्, मद्रास

मध्ययुगीन भारतीय भक्ति एवं धर्म-साधनाके क्षेत्र में हिन्दी के कृष्णभक्त कवि रसखान एवं सुदूर दक्षिण के तमिल प्रदेश के वैष्णव आष्वार भक्त-कवि कुलशेखर आष्वार की भक्ति की तीव्रता एवं तन्मयता इस निबन्ध का तुलनीय विषय है। पठान कवि रसखान पन्द्रहवीं शताब्दी के कृष्णभक्त गायक थे जबकि तमिल प्रदेश के कुलशेखर आष्वार चेर-राजा एवं नारायण के अनन्य भक्त। दोनों भक्त कवियों की भक्ति-साधना, समान भाव-भूमि पर आधारित है। इन दोनों कवियों के तुलनात्मक अध्ययन से अद्भुत भाव-साम्य, शब्द-साम्य देखकर जहाँ एक और आश्चर्य होता है वहीं भारतीय वैदिक भक्ति की आधारभूमि को पाकर भावात्मक ऐक्य में दृढ़ आस्था एवं निष्ठा भी। जाति, धर्म, प्रदेश एवं भाषा भेद को पारकर इन दोनों कवियों की भक्ति भावना की तीव्रता और तन्मयता को समान रूपसे अध्ययन करना इस निबंध का अभीष्ट रहा है। भगवान् नारायण के सामीप्य-लाभ की कामना दोनों का लक्ष्य रहा है। भावना की तीव्रता के अनुरूप भाषा में तीव्रता लाने का प्रयास भी स्तुत्य है। भारतीय वैष्णव भक्ति आन्दोलन को व्यापकता एवं गहराई तक ले जाने में दोनों की देन अद्भुत है।

XI. 23

STRUCTURALISM IN TELUGU FOLK RIDDLES

Kuruganti Sreelaxmi

1) Introduction of structuralism.
2) How we can see the structures in Folk Riddles.
3) How the Folk people mould the social customs in Riddles in different ways and their significance in their life.
4) How this type of Analysis is useful for understanding the symbolic representation of Folk Riddles with regard to social and cultural aspects.

Structuralism in Folklore is the latest trend introduced by Propp and Levi-Strauss. It was developed from Russian formalism. By applying this method we can find out the inner and outer structures of the riddle and the code language of Folk people.

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XI. 24

THE INFLUENCE OF JAINA PURANAS ON THE STRUCTURE OF BASAVA PURANA OF PALKURIKI SOMANATHA

G. V. Subrahmanyam, HYDERABAD

1. We have two distinct traditions in Classical and Purana Literature in Telugu.
   a. Desi Tradition b. Marga or Sanskrit Tradition
2. The Puranas written in Telugu under the influence of Sanskrit Literature qualify with the pancha lakshanas or five characteristics or ten characterstics of Mahapuranas.
3. The Telugu puranas written under Desi Tradition have the influence of the Traditions and characteristics of Purana forms experimented by Jaina poets in Kannada literature
4. Five utsavas or Kalyanas are the main characteristics of Jaina Puranas. Bhavavali and Trishasti Salaka Purusha Charitras are the additional qualifications of Jaina Puranas, which mainly deal with the life history and spiritual achievements of Jaina Tirthankavas.
5. Basava Purana—written by Palkuriki Somanatha is the first Purana available in Telugu Literature. It has indirectly imbibed the five characteristics of Jaina Puranas and qualify itself as a Desi Purana.
6. The study of similarity of Jaina Puranas in Kannada and Basava Purana in Telugu is the main object of this paper. Through this Comparative study, it is established that the first authentic Veera Saiva Purana in Telugu has an impact of Jaina Puranas of Kannada Literature in its structure and the spirit of Desi element.

XI. 25

ANNAMACHARYA—A UNIQUE VAGGEYAKARA

N. Suguna, HYDERABAD (A.P.)

Veggeyakara is a poet who can compose the poem and sing it with musical efficiency. In Telugu Literature, Annamacharya was the first Vaggeyakara, composer of Padas. Therefore, he got the titles "Sankirtanacharya and Padakavita Pitamaha".

Annamacharya got unique place in Pada Kavita world because of his simple language, musical excellence, propagation of human values and *contemporary* social life.

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He was born in Tallapaka village in Cuddapah District of Andhra Pradesh in 1408 and died in 1503 A.D. He wrote 32,000 padas (songs) on Copper plates. These copper plates are preserved in Tirumala Thirupathi Devasthanam. Almost all the Padas are published. These padas are devotional songs of Lord Venkateshwara. Annamacharya wrote two types of padas.

(1) Adhyathmika (spiritual) padas.
(2) Sringara (divine love) padas.

In the Sringara padas, Annamacharya explained the divya srngara of the Lord of Seven Hills and his consorts Alamelu Manga and Padmavathi. Different kinds of devotion towards God are the contents of the songs. We find different types of folk-tunes in the songs of Annamacharya e.g. Gobbi Patalu, Tummeda Padalu, Vennela Padalu, Prabhata Padalu etc. We also find Telugu culture, Telugu tradition, Chaste Telugu idioms in his padas. In my present paper, I have tried to mention the types of devotion appearing in Annamacharya padas, specially Madhura Bhakti.

XI. 26

'A CRITICAL NOTE ON ANDHRA KAUMUDI'

R. Sri Hari, HYDERABAD

Andhra Kaumudi also called Trilinga Sabdanusasana is an unpublished Telugu Grammar written in Sanskrit by Manda Lakshminarasimhacharya. This Grammar is written in the style of Siddhanta Kaumudi of Bhattoji Dikshita. The manuscript of this grammar is preserved in the Government Oriental Manuscript Library, Madras (No. D 1223) This Grammar is divided into sixteen chapters viz. Paribhasha, Samjna, Sandhi, Sabda, Karaka, Taddhita, Samasa, Tadbhava, Desyanama, Nanartha, Desyakriya, Avyaya, Tiṅprakriya, Kridanta, Dhatu Prakriya, and Kraravadi. The division of the subject matter into so many chapters, some of them being not found in previous grammars shows uniqueness of this grammar. Many new facts untold by previous Telugu Grammarians are found in the present Grammar. Following are some of the examples :

(i) 'aru' and ponte' are shown as Tṛteeya Vibhakti Pratyayas in Sahartha
(ii) 'Parudi' is shown as Panchamee Vibhakti Pratyaya
(iii) Prakriya is shown for many Vyavaharikarupas also

The present paper highlights the various grammatical peculiarities found in Andhra Kaumudi but not discussed in previous grammars.

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XI. 27

TIRUKKURAL : NATIONAL LITERATURE OF INDIA

K. D. Thirunavukukarasu, MADRAS

Tamil is one of the ancient as well as the modern languages of the world. In Tamil, one can find a variety of literary *genres* that have been composed in response to the winds of change and stimuli exposed during different ages and periods.

A literature which expresses historical incidents with national fervour, development of thought, conventions and convictions, traditions and talents and mythology and mystical experiences of a nation, or a country in a full-swing has been celebrated as the *National Literature.*

Tirukkuṟaḷ, one of the ancient didactic literature in Tamil reflects the culture of the Tamils in particulars and the culture of the Bharath in general.

It is significant to note, that *Tiruvaḷḷuvar*, the author of *Tirukkuṟaḷ*, did not use the terms *Tamil*, the name of the language, *Tamilas*, the name of the people who used to speak this language, and *Tamilnadu*, the country inhabited by the people who speak the Tamil language. But it has been extolled as the 'Veda of the Tamils. It has been acclaimed as one of the best works among the galaxy of *World Literature.*

With all these significant features, *Tirukkuṟaḷ* yet reveals the cream of Indian culture. The philosophy of life, as enunciated in *Tirukkuṟaḷ* seems to be a wider one based on the basic concepts of Buddhism, Jainism, Saivism and Vaishnavism of the Hindu religion. It also attracts the attention of the Muslims and the Christians who used to find some of the lofty ideals of the Quran and the Bible in it. So, it has become a common property (scripture) to be utilised by the Indians, who are living as separate groups and encouraging different shades of culture.

Tirukkuṟaḷ reflects the rights and responsibilities that are envisaged in the 'preamble' to our Indian Constitution. In this respect, *Tirukkuṟaḷ* appears as the embodiment of the Hindu Dharma, codes of Indian Law and Justice.

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In the light of the above facts, the people of Tamilnadu make earnest appeals to the elite and authorities of India, to declare Tirukkural as our *National Literature.*

XI. 28

INFLUENCE OF FOLK-LORE ON TELUGU ROMANTIC POETRY

K. Yadagiri, WARANGAL

For the first time *Bhāvakavitha* or Romantic Poetry has brough major changes in the content and expression of Telugu Poetry deriving various attitudes from many sources. This paper examines the impact of folk-lore on *Bhāvakavitha.*

Bhāvakavitha in its early days derived new rhymes and lyrical equipment from native folk-lore along with its sources from western romantic poetry. For the first-time in the lyrics of *Rayaprolu Subbā Rao* the impact of folk-songs is clearly seen in his "*Āndhrāvali*", "*Jadakuchulu*" and "*Kannepātalu*". Some of the poems reflect Telugu rural atmosphere along with customs and festivals. In the early stage of *Bhāvakavitha, Gurajāda* brought a new metre on to the origin of modern poetry, called *Mutyalasarālu.* It is a part of the "*Shatpadi*" metre. Folk influences the language and expression exhibited in the *Yenkipātalu* of *Nanduri Subbā Rao,* and *Bangarimama Pātalu* of *K. Venkata Ratnam. Kavikondalavenkat Rao* another poet of this period was recognised as native poet. *Kinnerasāni Pātalu* and *Kokilamma Pātalu* of *Vishwanatha* clearly indicate the native idiom and expression, which originate from the tragic songs of folk literature. For the content *C. R. Reddy's Musalamma Maranam Duvvūri Rami Reddy's Nalajāramma* are clear evidences of folk story.

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XII.A. Philosophy and Religion Section

XII.A. 1

TREATMENT OF FALLACY IN ĀYURVEDIC LITERATURE

Madan Mohan Agrawal, BANASTHALI (RAJ.)

Caraka in his Carakasaṁhitä has mentioned fallacies such as Chala (quibbles), Jāti (futilities) and Nigrahasthāna (points of opponent's refutation) connected with dialectics. If we leave out the kinds of Jāti and Nigrahasthana of the Nyāya-sūtras, there is on the whole a great agreement between the treatment of Āyurveda and that of the Nyāya. Caraka has also accepted five kinds of fallacy related to the five members of syllogism as recognised in Nyāya under the heading 'ahetu'.

In this paper an attempt is made to compare fallacy in Āyurveda and the Nyāya.

XII.A. 2

THE PHILOSOPHICAL DEVELOPMENT OF AUM

Suniti Aphale

XII.A. 3

न्यायलीलावत्यां समवायप्रत्यक्षाप्रत्यक्षविचारः

नरेन्द्र अवस्थी, जोधपुर

समानतंत्रयोः न्यायवैशेषिकयोः समवायस्य प्रत्यक्षाप्रत्यक्षविषये मतभेदो वर्तते। समवायस्य प्रत्यक्षत्वं नैयायिकतनयैरुद्घाटितम्। वैशेषिकैश्च पुनः इहबुद्धया अनुमितः समवायः। द्वादशशताब्द्यां लब्धजन्मना न्यायलीलावती-कारेण श्रीवल्लभाचार्येण न्यायवैशेषिकयोर्मध्ये प्रवर्तमानमिमं मतभेदं दूरीकर्तुं सेतुरूपेण प्रयासो विहितः। तस्यैव प्रयासस्य विवेचनमस्मिन् पत्रे वर्तते। इति।

XII.A. 4

भाट्टमीमांसा में तम

श्रीमती प्रेमा अवस्थी, कानपुर

(कुमारिल) भाट्टमीमांसक तम (अन्धकार) को एक पृथक द्रव्य मानते हैं। मानरत्नावलीकार आदि मीमांसकों ने तम को अतिरिक्त द्रव्य न मानकर उसे पृथ्वी का गुण माना है। न्यायवैशेषिक परम्परा तम को प्रकाशाभाव

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मानती है न कि अतिरिक्त द्रव्य अथवा गुण। न्यायभाष्यकार युक्ति देते हैं कि जब कोई ठोस द्रव्य चलता हो तो उससे प्रकाश का जो जो भाग क्रमशः ढकता जाता है वहाँ-वहाँ तेज का अभाव होता जाता है। चलता है द्रव्य और उससे क्रमशः प्रकाशाभाव होता जाना है जिसे हम भ्रम के कारण कहते हैं—छाया चलती है, अन्धकार चलता है (न्यायभाष्य १।२।८)।

मीमांसक अपने कथन की पुष्टि इस प्रकार देते हैं—(१) अन्धकार में गुण (नीलरूप अर्थात् कालिमा) एवं क्रिया (चलना) आदि पाये जाते हैं अतः अन्धकार द्रव्य है क्यों कि द्रव्य में ही गुण एवं क्रिया का समवाय होता है। (२) नैयायिकों का यह कहना, कि यदि अन्धकार में रूप होता तो उसमें स्पर्श भी रहता, भी समीचीन नहीं क्यों कि सभी स्पर्शवान् द्रव्यों में रूप नहीं रहता, जैसे वायु में। द्रव्य के अपने स्वभाव होते हैं। वायु में स्पर्श है रूप नहीं, अन्धकार में रूप है स्पर्श नहीं। (३) प्रश्न—नैयायिक का प्रश्न है—'अन्धकार नीला है' यह प्रत्यय उसी भ्रम है जिस प्रकार आखें बन्द होने पर किसी व्यक्ति को 'अन्धकार नीला है' ऐसा भ्रम होता है क्यों कि ऐसी स्थिति में आँखे बन्द ही रहती है जब कि रूप का प्रत्यक्ष उन्मीलित नेत्रों द्वारा ही होता है। उत्तर —मीमांसक का उत्तर है कि नेत्रों के निमीलित होने पर भी नेत्रपुटों की नीली छाया का ग्रहण होता है। (४) नैयायिक—जन्मान्ध व्यक्ति को 'अन्धकार काला है' यह जो ज्ञान होता है वह भ्रम ही है। इसी प्रकार अन्धकार के विषय में 'यह नीला है' एतादृश धारणा सर्वत्र भ्रम ही मानी जानी चाहिए। मीमांसक—वस्तुतः जन्मान्ध व्यक्ति को 'अन्धकार काला है' ऐसा ज्ञान होता ही नहीं क्यों कि उसने कभी किसी रूप का अनुभव ही नहीं किया। उसका ज्ञान कुछ वैसेही हुआ माना जायेगा जैसे कोई कहे 'यह जल अमृत के तुल्य मिठा है' क्यों कि अमृत को तो किसी ने चखा नहीं।

अन्धकार के स्वरूप के विषय में प्रभाकरमत कुछ विचित्र ही है। जिसके अनुसार प्रकाश के न देखे जाने की स्थिति में ज्ञाता अपने स्वरूप का प्रत्यक्ष करता है और सामान्यरूपेण नीले द्रव्य का स्मरण करता है। दोनों के भेद को न समझ पाने के कारण 'अन्धकार नीला है' ऐसा ज्ञान होता है। किन्तु यह मत इसलिए समीचीन नहीं कि तब तो 'इदं नीलम्' यह ज्ञान न होकर 'अहं नीलः' यह ज्ञान होना चाहिए।

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XII.A. 5

ज्ञानकर्मसमुच्चय खण्डनम्

चक्रधर वैरागी, पुना

श्रौतस्मार्तादिग्रन्थेषु ज्ञानकर्मणोः प्राशस्त्यं बहुधा भिन्नरूपेण प्रपञ्चितम्। तत्रभवता भगवता शङ्कराचार्येण उपनिषद्वाक्यानां मोक्षपरत्वं प्रतिपादयितुं, संसारहेतुनिवृत्तिसाधनब्रह्मात्मैकत्वविद्याप्रतिपत्तये च, तत्र तत्र स्वकीय भाष्ये स्वयुक्तिकं ज्ञानस्य श्रेष्ठत्वं प्रत्यपादि। तथा हि

शोकमोहमयेऽस्मिन् जगति जनाः कदाचित्तेषां यथार्थकारणमजानन्तः स्वधर्मे द्वेषबुद्धिं परधर्मे च श्रेयोबुद्धिं धारयन्तः तेष्वविवेकपुरःसरं प्रवर्त्तन्ते। तेन धर्माधर्मोपचयात् इष्टानिष्टजन्ममृत्युसुखदुःखसंप्राप्तिलक्षणः संसारोऽनुपरतो भवति। तस्य च सर्वकर्मसंन्यासपूर्वकादात्मज्ञानादेव निःश्रेयसप्राप्तिरिति।

अत्र केचित् "कुर्वन्नेवेह कर्माणि जिजीविषेच्छतं समाः" ईशा. २, "न लिप्यते कर्मणा पापकेन" वृ. उ. ५-५-२७ "कर्मण्येवाधिकारस्ते मा फलेषु कदाचन" गीता २ इति श्रुतिस्मृत्यनुसारेण कर्मणः श्रेष्ठत्वं प्रतिपादयन्ति। अपरे पुनः "विद्यां चाविद्यां च यस्तद्वेदोभयं सह" ईश.उ. ११,

"तपो विद्या च विप्रस्य निःश्रेयसकरं परम्।
तपसा किल्विषं हन्ति विद्ययामृतमश्नुते" ॥ मनु.

इत्यनुसारं ज्ञानकर्मणोः समुच्चयं स्वीकुर्वन्तः, सर्वकर्मसन्यासपूर्वकादात्मज्ञान-निष्ठामात्रादेव केवलात् मोक्षं न प्राप्यत इत्युपस्थापयन्ति।

अतएव विवादास्पदेऽस्मिन् विषये, तात्त्विकदृष्ट्या विचार्यमाणे, केवलादेव कर्मणः, उत ज्ञानकर्मसमुच्चयात्, आहोस्वित् केवलात् ज्ञानादेव मुक्तिरिति, नैके प्रश्नाः अस्माकं मनसि उद्भवन्ति। एतेषां प्रश्नानां तात्त्विकविवेचनार्थ-मस्मिन् प्रबन्धे कश्चित् प्रयत्नः विहितः।

XII.A. 6

ŚRĪHARṢA'S CRITIQUE OF VIṢAYATĀ
(Cognitive Objectivity)

Nandita Bandyopadhyay, JADAVPUR

Śrīharṣa's Khaṇḍanakhaṇḍakhādya is mostly ignored now-a-days, perhaps out of repulsion for his destructive dialectics. With the acceptance of the Brahman or Pure Knowledge as an axiom Śrīharṣa

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sets out to demolish all the categories of logic and epistemology which, according to the Advaita metaphysics, belong to the realm of the unreal.

In his method of dialectics Śrīharṣa follows Nāgārjuna who begins his Vigraha-vyāvartanī with the anticipated question whether the very proposition, "All is Void", is void or not. Śrīharṣa begins with a similar anticipation :—whether the proposition, 'All logic is unreal' is itself unreal or not. The reply comes in the same line as of Nāgārjuna :—the unreality of my proposition that all logic is unreal cannot resurrect your proposition that logic is real. A cogent interpretation of this reply is supplied by Madhusūdana Sarasvatī in his Advaitasiddhi :—when a dream-rope contradicts a dream-snake the unreality of the rope does not bring back the snake into reality.

But this reply presupposes the validity of the basic Advaita proposition, 'The World is unreal', which is entailed by the proposition, 'The only real is Pure Knowledge', which again implies that all objects of Knowledge are unreal.

Herein comes the relevance of demolishing the reality of subject-object relation which is called viṣayatā. If it can be shown that viṣayatā is an indefinable epistemic category, it cannot be established as real, in deference to the dictum lakṣaṇapramāṇābhyāṁ vastusiddhiḥ. The subject-object relation, which means that Knowledge is always knowing something, is the most fundamental epistemic category, because our practical behaviour is universally based on this most elementary axiom.

Śrīharṣa challenges this very axiom by challenging the possible definitions of Viṣayatā. In this context he picks up a famous definition formulated by Udayana in his Ātmatattvaviveka. The definition runs thus :—sa ca prakāśasya satastadīyatāmātrarūpaḥ svabhāvaviśeṣaḥ :—the subject-object relation is that unique essence of Knowledge, as an existent, which is only this that Knowledge is (invariably) Knowledge of an object. The most important portion of Śrīharṣa's examination of this definition is his attempt to show that the definition unwillingly justifies Buddhist Vijñānavāda verily to refute which it has introduced. The definition comes to mean that Viṣayatā nothing but knowledge being related to an object, i.e., Viṣayatā is the very objective bias of Knowledge. Now this relation, being the very essence of Knowledge, technically becomes a Svarūpasambandha. The relation itself cannot be an essence of

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knowledge leaving out the other relatum, the object itself. Thus along with the relation the object itself enters into the essence of Knowledge, thus confirming the very position of sākāravijñānavāda.

Mainly for this reason, viṣayatā should be rejected as a svarūpa-sambandha, as it has been rightly done by Raghunātha and other, and accepted as a basic category, the primary presupposition of human activity.

According to the Advaita, the only self-evident existent is Knowledge per se. But what is self-evident, not needing any logical confirmation, is knowledge with an object, never without any object. So no knowledge can be real if all objects are unreal.

XII.A. 7

योगदर्शनाभिमतः परिणामवादः

रमा वन्द्योपाध्यायः

भारतीयास्तिकदर्शनानां योगदर्शनमन्यतमम्। समानतन्त्रत्वात् सांख्यवत् पातञ्जलदर्शनेऽपि द्वावेव नित्यौ पदार्थौ स्वीकृतौ—पुरुषः प्रकृतिश्चेति। तन्मध्ये पुरुषोऽपरिणामी, प्रकृतिस्तु परिणामिनी। यथा सर्जनकाले तथा प्रलयकाले—सर्वावस्थायां प्रकृतिः परिणमते—कदाचित् स्वरूपेण कदाचिद्वा विरूपेण।

"कारणगुणाः हि कार्यगुणानारभन्ते" इति न्यायात् प्रकृतेः कार्यत्वात् सर्व एव परिणामिनः ऋते चितिशक्तेः।

योगमते—"अवस्थितस्य द्रव्यस्य पूर्वधर्मनिवृत्तौ धर्मान्तरोत्पत्तिस्तावत् परिणामः" (योः भाः ३।१३) इति। परिणामकाले वस्तुनः अवयवसंस्थानान्यथाभावो जायते, अवयवो तु निश्चलः स्थिरः। अपि च यद्यपि परिणामो हि सर्वेषां वस्तूनां स्वाभाविको धर्म्मस्तथापि योगो योगबलेन परिणामत्रयस्य संयमाय अलम्।

धर्म्मा हि यावद्धर्मिभाविनः। एवमुच्यते—"योग्यतावच्छिन्ना धर्मिणः शक्तिरेव धर्मः" (योः भाः ३।२४) इति। शक्तित्वञ्चानागन्तुकत्वम्। यथाग्नेर्दाहिकाशक्तिः। धर्मो विद्यते यस्य स धर्मी। पतञ्जलिकृतं धर्मिस्वरूपं हि—"शान्तोदिताव्यपदेश्य धर्मानुपाती धर्मी" (योः सूः ३।२४) इति। अतीतानागतवर्तमानधर्मेष्वनुपाती वर्तमानरूपेणानुगतो धर्मीत्यर्थः।

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अपि च पातञ्जलमते धर्मधर्मिणोर्नात्यन्तभेदः, अभेदो वा। परन्तु कथञ्चिद्भेदः, कथञ्चिदभेदः। यथा एकैव नारी भिन्नभिन्नमनुष्यापेक्षया कदाचिन्माता, कदाचिद्दुहिता, कदाचिद्वा पत्नीति व्यपदिश्यत एवन्तदेव धर्मिरूपं तत्त्वद्धर्म-लक्षणावस्थाभेदेन अन्यत्वेन प्रतिनिर्दिश्यते।

अत्रेदमाशङ्क्येत यत् त्रैकाल्येऽपि सत्त्वाद्धर्मधर्मिणोर्लक्षणावस्थानाञ्च कौटस्थं प्राप्नोति। यतः प्रागभावाप्रतियोगित्वे सति ध्वंसाप्रतियोगित्वन्नित्यत्वम्। अत्रेदं समाधानम्—तावन्मात्रन्न लक्षणं कूटस्थनित्यतायाः। कौटस्थस्य लक्षणन्तावत् सदाऽपरिणामित्वं यथा पुरुषस्य।

पुनरप्येदमाक्षेप्तुं शक्यते प्रेक्षावद्भिः—कालमाश्रितैव परिणामस्य सम्भावना। किन्तु सांख्ययोगयोः पञ्चविंशतितत्त्वेषु नास्त्युल्लेखः कालस्य। काले अस्वीकृते कथं परिणामः? तत्र ब्रुमः—सत्यम्। सांख्ययोगाभ्यां कार्यमात्रं प्रति कालस्य निमित्तकारणत्वन्न स्वीकृतम्। तथापि सांख्यदर्शने अष्टविंशतिः तुष्टय आलोचिताः। तत्र चतुर्दशाध्यात्मिकतुष्टिषु कालतुष्टिरन्यतमा।

योगमते एकस्य धर्मिणः परिणामनानात्वे क्रमान्यत्वस्य मृच्चूर्णमृत्पिण्डादि-पौर्वापर्यभेदस्य हेतुत्वंदर्शितम्—"क्रमान्यत्वं परिणामान्यत्वे हेतु"रिति (योः सूः ३।२५)। क्रमस्य लक्षणं भाष्यकृद्भिरेवं निर्णीतम्—"यावता वा समयेन चलितः परमाणुः पूर्वदेशं जहाद्युत्तरदेशमुपसम्पद्येत सः कालः क्षणः, तत्प्रवाहा-विच्छेदस्तु क्रमः" (योः भाः ३।५८)। अयमाशयः—तस्याविरलता हि क्रमः।

परमाण्वादिदृष्टान्तेन भाष्यकृद्भिः क्षणशब्दार्थः प्रतिपादितः। यथा लोष्ट्रादेर्भिद्यमानस्य यस्मिन्नवयवे परिमाणापकर्षकाष्ठा सोऽपकर्षविधिः सत्त्वादि-गुणविशेषः परमाणुः, तद्वत् कालस्यापकर्षावधिभूतोऽवयवविशेषः पूर्वापरांश-शून्यो हि क्षणः। बौद्धामताच्चास्माकमयं विशेषो यदस्माभिर्धर्मिग्राहक-प्रमाणबलात् क्षण एव अस्थिर इष्यते, क्षणस्थैर्यप्रत्यभिज्ञाद्यभावाद्, न क्षणातिरिक्तः क्षणिकः पदार्थः कश्चिदिष्यते; तैस्तु क्षणमात्रस्थाय्येव पदार्थः सर्व्व इष्यत इति।

वस्तुतः क्षणातिरिक्तः कालो नाम पदार्थस्तु योगनये नाभिप्रेतः। यथाह भाष्यकारः—"स खल्वयं कालो वस्तुशून्यो बुद्धिनिर्माणः शब्दज्ञानानुपातो

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लौकिकानां व्युत्थितदर्शनानां वस्तुस्वरूप इवावभासते" (योः भाः ३।५८)। अतश्चित्तस्य प्रमाण-विपर्यय-विकल्प-निद्रा-स्मृतीनां पञ्च वृत्तीनाम्मध्ये कालो हि विकल्पवृत्तिमध्ये परिगणितः।

ननु क्षणानां समष्टिरेव कालो, नातिरिक्तः कश्चित्। अतः क्षणे स्वीकृते कथन्न कालः स्वीकृतः ? उच्यते—वस्तुतः क्षणाः न समष्टिधर्म्माणः, द्वितीय-क्षणे प्रथमक्षणस्यासत्त्वात्। अतो न समष्टिरूपं कार्यम्। किन्तर्हि ? पुनर्वदामः —विकल्पबुद्धय एव अस्माभिरनुभूयते क्षणस्य समाहारः। यथोक्तं भाष्ये— "क्षणतत्क्रमयोर्नास्ति वस्तुसमाहार इति बुद्धिसमाहारो मुहूर्ताहोरात्रादयः" (३।५८) इति। नन्वेवं क्षणोऽपि विकल्पमात्रो भवतु, कालान्तर्गतत्वादिति चेत्तत्र उच्यते—क्षणाख्यः कालः सत्त्वादीनां द्रव्यरूपः परिमाणविशेषः। यथोक्तं भाष्ये—"क्षणस्तु वस्तुपतितः क्रमावलम्बी" (३।५८) इति। क्रमस्य क्षणरूप-प्रतियोग्यनुयोगिघटितत्वादस्मिन् शास्त्रे क्षण एव काल इति सिद्धान्तः।

XII.A. 8

THE OPINIONS NOTED BY BĀDARĀYAṆA

Bharti Bhagat, AHMEDABAD

Just as Pāṇini has mentioned चाक्रवर्मण and आपिशलि's views in his Aṣṭādhyāyī (ईश्चाक्रवर्मणस्य 6.1.130, वा सुप्यापिशलेः : 6.1.921) Bādarāyaṇa has also mentioned the names as well as the opinions of some vedāntists in his Brahma-Sūtra. They are Jaimini, Āśmarathya, Bādari, Auḍulomi, Kāśakṛtsna, Kārṣṇājini, and Ātreya. The name of Auḍulomi occurs in the 'Mahābhāṣya' of Patañjali on Pāṇini's Aṣṭādhyāyī. (लोम्नोऽपत्येषु वदुषु। लोम्नोऽपत्येषु वहुषु अकारो वक्तव्यः। उदुलोमा शारलोमाः। वहुष्विति किमर्थम्। औडुलौमिः शारलौमिः॥ 5238 विधिवार्तिकम्॥) But here we are not concerned whether the Auḍulomi noted by Bādarāyaṇa and Pāṇini is the same person or not.

It is an accepted fact that the Vedāntic teachers mentioned by Bādarāyaṇa were his predecessors. The differencees of opinions among these teachers were essentially in respect to the points like

(i) The nature of Mokṣa (Brahma-sūtra IV 5-7).
(ii) The need of Samnyāsa for the spiritual aspirant (Brahma-Sūtra III.4.18-20)
(iii) The relation of the Jīva to Brahma.

Bādarāyaṇa has mentioned two views other than his own. While examining the views of his predecessors, Bādarāyaṇa has supported

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some and rejected other's. He has mentioned the view of Kāśakṛtsna in the last Sūtra of the 'Vākyānvayādhikaraṇa' of the fourth pāda of the first adhyāya. All the commentator's of the Brahma-Sūtra are of the opinion that as Bādarāyaṇa has mentioned the view of Kāśakṛtsna in the last sūtra of the adhikaraṇa, so he supported the view of Kāśakṛsna. However the view of Kāsakṛtsna is interpreted differently. For example, according to Śaṅkara, Kāśakṛtsna belives in an absolute identity of the Jīva and Brahma (तत्र काशकृत्स्नीयं मतं श्रुत्यानुसारीति गम्यते, प्रतिपिपादयिषितार्थानुसारान् 'तत्त्वमसि' इत्यादिश्रुतिभ्यः (श्री. भा. I.4.22) While Rāmānuja holds that Kāśakṛtsna is of the opinion that the word Jīva denotes Brahman itself which stays as Ātman in the Jīvātman forming its hody. (स्वशरीरमूले जीवान्मन्यात्मतयावस्थिथे जीवशब्देन ब्रह्म-प्रतिपादनमिति काशकृत्स्न आचार्यो मन्यते स्म—श्रीभाष्य I.4.22). Vallabha explains that Kāśakṛtsṇa is of the opinion that the Jīva is only an avasthā of bhagwān and the words denoting the Jīva are applied to Brahman (अवस्था व्यवसायात् सिद्धान्ताद्विशेषः। इतिशब्देनेतावदरे स्वत्वमृतत्वमित्युपसंहारो हेतुरस्य पक्षस्येति काशकृत्स्नो मन्यते। (अणुभाष्य I.4.22).

The difference of opinions noted by Bādarāyaṇa created many difficulties for the commentators and especially to Sankara's successors.

XII.A. 9

AUTHENTICITY OF SOME POPULAR MAXIMS ON THE BASIS OF PŪRVA MĪMĀṂSĀ PHILOSOPHY

Gopalnath Bhattacharya, BURDWAN

Almost all the authors of the treatises on orthodox systems of Indian Philosophy, are found to establish their contention on the basis of 'Śruti, (Vedic citation) Yukti (argument) and anubhava (experience). Experience or Anubhava here refers to that of the author and those of the persons who enjoy authority in the subjects concerned. Some such experiences give rise to some maxims. These maxims are known as popular maxims. Āchāryas like Śaṅkara Rāmānuja, Sarvajnātma and others are noticed to utilise such maxims in their writings profusely. These maxims are neither Smṛtis nor the practices of those who are well versed in the Veda. As such the authenticity of these maxims can not be accepted unhesitatingly unless they are proved to have possessed their origin in the specula-tions relating to Vedic sentences.

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In this paper an humble attempt is made to prove that the origin of these popular maxims can be traced in the adhikaraṇas of Pūrva Mimāmsā of Jaimini. As such these maxims may be said to have enjoyed the same authenticity which a Smṛti holds.

XII.A. 10

STAGES IN YOGA

Kumarnath Bhattacharya

Each individual experiences an agonized cry within his heart. Heaps of pleasurable earthly objects are presented to subdue that cry. But unfortunately, every attempt fails to satisfy him. He is overtaken by a sense of frustration and despondency.

Yoga sastra has carried on elaborate researches in the psychological and spiritual problems of human beings and has conclusively proved that this cry is the hankering of the lower self to be united with the higher self.

But an artificial barrier has been raised between the two selves. This artificial barrier must be demolished so that the lower self may enjoy the unification with his beloved pure self. Yoga sastra advises a course of spiritual journey in which there are three stages. If pursued with perseverence, the practitioner may ascend upon successive stages of upliftment and ultimately enjoy the unification with his true self. These stages in the yoga have been delineated in this essay.

XII.A. 11

ATOMIC THEORY OF VAISESIKA PHILOSOPHY

Sutapa Bhattacharyya, CALCUTTA.

Atomism is regarded as the central feature of Vaiśeṣika system of thought, since the Vaiśeṣika realists were primarily concerned with physical concepts. The Naiyāyikas adopted the basic ideas of the former and provided the metaphysical foundation of the theory.

A gradual development of thoughts on the atomic theory of Vaiśeṣika Philosophy reflected in the original *sūtras* attributed to Kaṇāda (300 B.C.), in the Bhāṣya of Praśastapāda (500 A.D.), and various commentaries on it by Śrīdhara, Vyomaśivācarya, Udayana and other (1000 A.D.), in the syncretic composition of the later Nyāya-Vaiśeṣika school of Bengal headed by Raghunatha (1700 A.D.).

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Originally, Vaiśeṣika thinkers consider the 'atom' (sometimes called *paramāṇu*, and sometimes *aṇu*)—to be the ultimate constituent of matter. It is eternal, invisible, imperceptible and having the smallest and shortest dimension. Of the five elements, according to Vaiśeṣika view, Ākāśa is devoid of an atomic structure and the remaining four are composed of atoms. So, there are four kinds of atoms corresponding to the four elements, each having specific qualities-earth-atom possessing smell, water-atom taste, fire-atom colour and air-atom touch.

The Atomism of Vaiśeśika is based on causal considerations. The concept of whole (*avayavin*) and constituent part (*avayava*) has shaped the entire atomic theory. Atoms are in eternal motion and as a result, a combination of two atoms takes place. Thus a dyad is constituted, which again forms a triad, i.e. a combination of three dyads. The triad, according to this view, is the minimum visible agent, which materially causes the creation.

This atomic theory of the Vaiśeṣika system will be compared with that of the other Indian systems of thoughts, such as Nyāya, Bauddha, Jaina, etc. Atomism of the early Greek thinkers like Leucippus and Democritus will also be discussed from a comparative viewpoint.

XII.A. 12

LIVING VERSUS NON-LIVING

Ku. Krishna Chakraborty, CALCUTTA.

World is pervaded with living and non-living entity. The importance of non-living entity is determined by living being. Sometimes it is important for the quality of its own, sometimes for the greatness of its users. One of the criteria on the basis of which the value of non-living thing is determined is its usefulness. Usefulness vary from person to person, country to country, season to season.

Sometimes non-living entity get equal importance like living being, sometimes its importance supercedes living being. In absence of a man, materials used by that man get equal importance like him e.g. materials used by Rabindranath Tagore is kept in special care still to-day for the reason, those entities represent Tagore. If a man is dead the materials used by that man get much care which were not shown when that man was alive. In that case importance of non-living thing supercedes living thing.

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In final, living & non-living both are inter-dependent to each other. Soul cannot declare its existence without the help of body, body cannot approve its existence without the help of soul. Whenever living being (man) himself is the mixture of both (soul & body) there is no use of making difference between the two.

In this world, everything is living, there is nothing non-living. Somewhere consciousness is exposed; somewhere it is not exposed, where it is not exposed, there is possibility of its exposing or becoming living.

XII.A. 13

स्वप्नविमर्शः

श्रीकृष्णानन्दचक्रवर्ती

प्राणिनां तु अवस्था त्रिविधा जाग्रदवस्था स्वप्नावस्था सुषुप्त्यवस्था च। तत्र जाग्रदवस्था नाम इन्द्रियवृत्तिकालीनार्थोपलम्भः। अस्यामवस्थायां बहिरिन्द्रियाणां वृत्तिः व्यापृता भवति। जाग्रद्भोगजनककर्मक्षये स्वाप्नभोगजनककर्मोदये च सति निद्राख्यया तामस्या वृत्त्या स्थूलदेहाभिमाने निवृत्ते बहिरिन्द्रियव्यापारनिवृत्तौ अन्तःकरणगतवासनानिमित्तेन्द्रियवृत्त्यभावकालीनः अर्थोपलम्भः स्वप्नावस्था। जाग्रद्स्वप्नभोगद्वयेन श्रान्तस्य जीवस्य तदुभयकारणकर्मक्षये ज्ञानशक्त्यवच्छिन्नस्य सवासनस्य अन्तःकरणस्य कारणात्मना अवस्थाने सति विश्रामस्थानं सुषुप्त्यवस्था। एतदवस्थात्रयं माण्डूक्योपनिषदि "जागरिता स्थानो बहिष्प्रज्ञ" इत्यादि वाक्यत्रये उक्तम्।

अवस्थात्रये स्वप्नावस्थायाः विवरणम्—वैशेषिकदर्शने प्रशस्तपादभाष्ये स्वप्नावस्थायाः विवरणमुक्तम्। प्राणिनः जागरणकाले बुद्धिपूर्वेण आत्मनः शरीरव्यापारेण निरताः भवन्ति। तादृशव्यापारात् श्रान्ताः सन्तः रात्रौ विश्रामार्थमाहारपरिणामार्थं वा अदृष्टवशेन प्रयत्नसापेक्षादात्ममनःसंयोगान्मनसि क्रियाधारासत्त्वेऽपि तस्मिन् समये निरिन्द्रिये आत्मप्रदेशे मनसो निश्चलतया अवस्थाने प्रलीनमनस्काः स्वापावस्थां प्राप्नुवन्ति, तदा बहिरिन्द्रियाणि सर्वथा स्वस्वव्यापाराद् उपरतानि भवन्ति। तदा प्राणापानयोः क्रिया प्रवर्त्तते अन्यथा आत्ममनःसंयोगविशेषः यः जायते स स्वापावस्था उच्यते। तस्यां स्वापावस्थायां पूर्वानुभूतसंस्कारवशाच्च असत्सु विषयेषु प्रत्यक्षाकारं यज्ज्ञानमुत्पद्यते तत्स्वप्नज्ञानं कथ्यते। तत् स्वप्नज्ञानं जागरणकालीनेन्द्रियद्वारानुभवानुव्यवसायवद्

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इन्द्रियद्वारकज्ञानानुव्यवसायत्वाद् इन्द्रियद्वारेण स्वप्नज्ञानमुच्यते। स्वप्नेऽपि चक्षुषा पश्यामि, त्वचा स्पृशामि, श्रोत्रेण शृणोमि, वाचा वदामि इत्येवम् इन्द्रियद्वारकज्ञानप्रत्यवेक्षणरूपं भवति। एतच्च प्रशस्तपादाचार्य्याणामभिमतम्। वैशेषिकसूत्रकारस्यापि एतदभिमतम्। तथा च सूत्रम्—"तथा स्वप्नः" "स्वप्नान्तिकम्", "धर्माच्च" इति त्रिभिः सूत्रैः स्वप्नस्वरूपस्य तज्ज्ञानत्रैविध्यस्य चोपवर्णनं कृतम्।

तच्च स्वप्नज्ञानं वैशेषिकमते त्रिविधमुक्तम्—संस्कारपाटवजन्यं, धातुदोषजन्यम् अदृष्टजन्यञ्च। संस्कारपाटवजन्यं यथा—यदा कश्चित् कामी कस्मिंश्चिद्विषये रागातिशयात् तं विषयं सादरं चिन्तयन् स्वप्ने तां चिन्तासन्ततिं प्रत्यक्षाकारां पश्यति। क्रुद्धो वा द्विष्टे विषये द्वेषवशात् चिन्तयन् तथैव चिन्तासन्ततिं प्रत्यक्षाकारां पश्यति। ईदृशं स्वप्नज्ञानं संस्कारपाटवजन्यम्। धातवो वातपित्तश्लेष्मानः। अथ धातूनां त्रैविध्याद् धातुदोषजन्यं स्वप्नज्ञानमपि त्रिविधम्। यथा वातदोषप्राधान्येन वातप्रकृतिः यदाकाशगमनादिकमनुभवति स्वप्ने तद् वातधातुदोषजन्यं स्वप्नज्ञानम्। पित्तदोषप्रधानस्तु अग्निप्रवेशादिकं पश्यति। श्लेष्मदोषप्रधानस्तु नदीसमुद्रादुत्तरणं पश्यति। अदृष्टवशाद् यदा प्रसिद्धार्थेषु अप्रसिद्धार्थेषु वा अनुभूतेषु अननुभूतेषु वा शुभज्ञापकं गजारोहणादिकं पश्यति तत् पूर्वानुभवसंस्कारवशाद् धर्मवशाच्च भवति। यदा तु सस्कारादधर्माच्च तैलाभ्यञ्जनखरोष्ट्रारोहणादिकमशुभज्ञापकं पश्यति तदपि स्वप्नज्ञानं तददृष्टादेव जायते। स्वप्नान्तिकं तु अतीतस्य स्वप्नज्ञानस्य प्रत्यवेक्षणात् स्मृतिरेव, न तत् स्वप्नज्ञानमिति न स्वप्नज्ञानस्य त्रैविध्यहानिः इत्यलं विस्तरेण।

XII.A. 14

आरम्भवादिनां नये कारणलक्षणम्

निखिलेशचक्रवर्ती

कार्य्यकारणभावविधावारम्भवादिनां वैशेषिकानां तथा नैयायिकानां विशेषं स्थानं विद्यते। परमाणुतो जगतो द्यणुकादिक्रमेणारम्भे कारणत्वस्य प्रसङ्गतयोपस्थितेः कारणशब्दो विवेचितो निर्णीतश्च।

लोके कारणशब्दो हेतुशब्देनापि व्यवह्रियते। हेतोर्व्युत्पत्तिलभ्येनार्थेन यथा कार्य्यपूर्ववर्त्तित्वं ज्ञायते, कारणशब्दस्य व्युत्पादनेन तादृशोऽर्थः सूचितो भवति। एतदेव हृदिकृत्य कारणलक्षणं निर्णीतं नाम—'अन्यथासिद्धिशून्यस्य

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नियता पूर्ववर्त्तिता। कारणत्वं भवेदि'ति। एतेनानन्यथासिद्धत्वे सति कार्य-नियतपूर्ववृत्तित्वं कारणत्वमित्यायातम्।

कारणलक्षणे अन्यथासिद्धिशून्यत्वं, नियतत्वं, पूर्ववर्त्तित्वञ्चेति। अन्यथा-सिद्धिपदेन नियतपूर्ववर्त्तिनां तथाऽनियतपूर्ववर्त्तिनां संग्रहात् यौगिकार्थोऽङ्गी-कृतः। एतादृशयौगिकार्थाङ्गीकारे अन्योन्याश्रयप्रसङ्गो दुर्वारः स्यात्। तादृशदोषवारणार्थं नियतपूर्ववृत्तिपदस्य द्विरावर्त्तनमुचितम्, येन रूढ्यर्थः समायातो भवेत्। एवं सति 'अतिरिक्तमथापि यद्भवेन्नियतावश्यकपूर्वभाविनः' इति पञ्चमान्यथासिद्धावनियतपूर्ववर्त्तिनां पदार्थानां रासभादीनामेव संग्रहात् स्वीयसिद्धान्तो विरुध्येत इति कृत्वा लघुनियतावश्यकपूर्वभावित्वेन नियता-वश्यकपूर्वभाविपदं नेयम्। एतेन यथाऽन्योन्याश्रयदोषोऽपाकृतस्तथैव लक्षणं सुस्थितं भवति।

नियतत्वं नाम व्यापकत्वम्। व्यापकत्वञ्च तद्वन्निष्ठात्यन्ताभावप्रतियोगि-तानवच्छेदकधर्मवत्त्वम्। पूर्ववर्त्तित्वञ्च कार्य्यव्यवहितप्राक्क्षणावच्छिन्नवृत्ति-जातीयत्वम्। नियतपूर्ववृत्तिपदं द्विरावृत्त्य लक्षणमेवं भवति—कार्य्यं नियत-पूर्ववर्त्तितत्तदन्यथासिद्धव्यक्तिभिन्नत्वे सति कार्य्यव्यवहितप्राक्क्षणावच्छेदेन कार्य्याधिकरणनिष्ठात्यन्ताभावप्रतियोगितानवच्छेदकधर्मवत्त्वं कारणत्वम्। उदाहरणं किल—घटं प्रति दण्डचक्रादि। एतादृशकारणलक्षणे फलोपधायक-स्वरूपयोग्ययोरुभयोरेव ग्रहणं भवति। स्मरणीयं चात्रोद्योतकरवचनम्—'कारणं हि तद्भवति यस्मिन् सति यद्भवति, यस्मिंश्चासति यन्न भवति' इति।

XII.A. 15

ON DRṢṬISRṢṬIVĀDA

Sarbani Chakrabarty

The Dṛṣṭisṛṣṭivāda of Prakāśānanda claims to be the theory of Monism per excellence. As per this doctrine there is no external and independent existence of the world apart from cognition there off the world is mere appearance (Prātītika Sattā). It exists only as long as it is perceived. This view is similar to some extent to Berkeley's subjective idealism in Western philosophy.

Prakāśānanda derived a lot from Yogavāśiṣṭha philosophy, Vijñānavāda School of Buddhism, Maṇḍana Miśra and Amalānanda.

The Dṛṣṭisṛṣṭivāda theory is nearest to the Vijñānavāda Buddhism.

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Buddhism does not admit of any existence of external object. To it all external objects are only mental conception like dream phenomena. The only difference is that of course there is no permanent being in Buddhism, While Brahman is admitted as the ultimate reality in Vedānta. Amalānanda of Kalpataru fame is also an advocate of Dṛṣṭisṛṣṭivāda in his Śāstradarpaṇa. To him cognition and creation of the world that is cognised are simultaneous events. To Prakāśānanda however cognition itself is the world and there is no world outside it.

"Esse est Percipi" is the doctrine of the Yogavāsiṣṭha. As per this view only ideas have an existence. Except this there is no separate physical or external world.

The present paper tries to trace the source of Dṛṣṭisṛṣṭivāda of Prakāśānanda and make a brief assessment of bearing of this theory on the Advaita philosophy of the Śaṅkarite school.

XII.A. 16

ON THE YUKTIDĪPIKĀ

Mitali Chatterjee, CALCUTTA

'Yuktidīpikā' is a critical commentary on Sāṁkhyakārikā by Īśvarakṛṣṇa. Authorship of the said commentary cannot be definitely ascertained. The colophon of the Poona Manuscript mentions Vācaspati Miśra, as the author of the Yuktidīpikā. This is absolutely untenable.

The style of the commentary betrays the influence of the Mahābhāṣya of Patañjali and Śabarabhāṣya.

Some textual peculiarities of this work are noteworthy, Yukti Dīpikā divides the entire Kārikās into four prakaraṇas and eleven āhnikas in which some logical thoughts are rounded up.

Certain peculiar readings as also some doubtful ones are discussed in this paper. Some such readings are :

असमासकरणं वृत्तपूरणार्थम् i.e. absence of samasa. "नंष्टाश्चेहुत्पत्तिः" for "नंष्टुश्चेदत्पत्तिः" in the edition of R. C. Pandeya. "तवांगानि" for "भवांगानि" in three editions, सपरिचार्याणां करणं प्रति विप्रतिपत्तिः how far justified. प्रतीकारमन्यतो जिज्ञाक्षिनिरीक्षितो (?) नापितावदराभते"—elision on doubt as shown by the question mark and so on.

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XII.A. 17

THEORY OF REFLECTION

Sumita Chaudhury

In pursuance of Vedic declaration, the Advaitavādins of all sections subscribe to the doctrine of non-difference between the Supreme Self and the individual self. *Brahman* desires to be manifested in multifarious illusive forms with a view to favouring the devotees. Thus it can be observed that *Brahman* and *Jīva* are essentially one and identical since the difference is caused by nescience which is a prime factor in the seeming transformation of one *Brahman* into innumerable *jīva-s*. Advaitins explain this process of illusive appearance of Universal Self with the help of two theories viz. *pratibimbavāda* and *Avacchedavāda*.

The *pratibimbavāda* illustrates the fact that the individual self is the reflection of the Universal Self while the Avacchedavādins propound that the Universal Self being delimited by mind (*antaḥ-karaṇa*) is known as individual self.

Although many *sūtras* of *Brahmasūtra* can be logically explained in favour of the theory of delimitation (*avacchedavāda*) Śaṅkarācārya declares that the author of *Brahmasūtra* established the doctrine of reflection of *Brahman*. The chief propounders of the two schools viz. The *Bhāmatī* school and the *Vivaraṇa* school also have strengthened the theory of reflection. Though the Parimalakāra has given an illustrious exposition on both the theories, it can clearly be observed that he expresses deep adherence to the theory of reflection which is explained and established by him in his book '*Siddhāntaleśasaṁgraha*.

Now arises another problem regarding the determination of the nature of the *Brahman*, Unqualified Self, Īśvara, the Qualified Eternal Self and *jīva*, the individual self. Some of the Advaitins regard both *Īśvara* and *jīva* to be reflection while others contend that Īśvara is the proto type and *jīva* is Its reflection. Sarvajñātman, one of the chief commentators of the *Vivaraṇa* school determines the individual self to be the reflection of the *Brahman* in the mirror of nescience along with egoism (*ahaṁkāra*), while *Īśvara* is the reflection of *Brahman* in the mirror of only *avidyā*. Thus we see that both the thories agree in propounding that *Brahman* is Unqualified and the *jīva* is Its qualified manifestation or reflection.

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XII.A. 18

स्वच्छन्द तन्त्र में सृष्टि-विमर्श

कुमारी महेश दाधीच

काश्मीर-शैव-दर्शन के तन्त्र ग्रन्थों में स्वच्छन्द तन्त्र का महत्त्वपूर्ण स्थान है। इस ग्रन्थ में अन्य विषयों के साथ ही शैव दर्शन की सृष्टि सम्बन्धी मान्यताओ का भी विस्तार से वर्णन किया गया है। इस दर्शन का प्रमुख सिद्धान्त स्वातन्त्र्य है। जिसके अनुसार परम शिव ही परम तत्त्व है, शेष सब कुछ जो इस संसार में आभासित होता है, उसी के स्वातन्त्र्य का विलास है। शिव की विमर्श शकि की स्वातन्त्र्य कहा जाता है क्यों कि यह अपने अस्तित्व के लिए पराजित नहीं है। परम शिव को सृष्टि-स्थिति-समाहार तिरोभाव एवं अनुग्रह कर्ता माना गया है। इस परम तत्त्व के दो रूप हैं निष्कल और सकल जिन्हें पर और पूर्ण भी कहते है। प्रलयावस्था में निर्गुण परमेश्वर को निष्कल और सृष्टि अवस्था में सकल कहा जाता है। दो प्रकार का होने पर भी परम तत्त्व भेदातीत है। उसे स्वच्छन्द कह कर इन दोनो रूपों में सामञ्जस्य स्थापित करने का प्रयास किया गया है। वह शान्त भी है क्रियाशील भी इस प्रकार वह वेदान्त के ब्रह्म से भिन्न है।

परमशिव सृष्टि का कर्त्ता है। वह अभिन्न निमित्तोपादान कारण है उससे व्यतिरिक्त किसी अन्य की सत्ता नहीं। समस्त चराचर उसकी स्वतन्त्रता की अभिव्यक्ति मात्र है। सृष्टि उसकी शक्ति का विस्तार है। स्वकीय स्वातन्त्र्य की महिमासे वह अपने भीतर आप ही सब तत्त्वों व उनसे निर्मित पदार्थों को प्रतिबिम्बित करता है। ऐसा करने का उसका स्वभाव ही है। शिव को आदित्य के समान और शक्ति को सूर्यकान्त मणि बताकर स्वभाव का उदाहरण प्रस्तुत किया गया है। सृष्टि को यहाँ अद्वैत-वेदान्तवत् मिथ्या नहीं माना गया है अपि तु परम शिवरूप होने से उसकी शक्ति का आभास है जो विभिन्न जीवों को भिन्न-भिन्न प्रकार की दिखायी देती है।

शिव से पृथ्वी पर्यन्त तत्त्वों की सृष्टि को दो प्रकार का माना गया है (i) विशुद्ध सृष्टि (ii) अशुद्ध सृष्टि। विशुद्ध सृष्टि में शिव की चित्

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आनन्द, इच्छा, ज्ञान व क्रिया नामक पाँच शक्तियों की अभिव्यक्ति होती है एवं अशुद्ध सृष्टि मे शुद्ध विद्या-माया-कलाविद्या-राग-काल-नियति पुरुष महत्तत्व-अहंकार-पञ्च ज्ञानेन्द्रिय-पञ्च कर्मेन्द्रिय-मन पञ्चतन्मात्र-पञ्च महाभूत क्रम से कुल मिलाकर ३५ तत्त्वों की अभिव्यक्ति होती है। ब्रह्मा जी इन्ही तत्त्वों के मिश्रण से जगत्सर्जन करते हैं। इस दर्शन में सप्त लोक पुराणवत् वर्णित है सामान्य अन्तर से साथ ही इस ब्रह्माण्ड का विस्तृत परिमाण सहित वर्णन किया गया है जिसमें अनेकानेक भुवन भी समाविष्ट हैं इस भुवनो को मानव शरीर में स्थित बताकर स्वच्छन्दतन्त्र में शिवो केवलोऽहम् की धारणा की पुष्टि की गयी है।

XII.A. 19

BHATTAS REFUTATION OF INHERENCE : A CRITIQUE

Batakishore Dalai, CUTTACK

From very early times there are divergent views amongst the scholiasts of Indian Philosophy with regards to the acceptance and non-acceptance of the relation in general and the relation of Inherence in particular. While the realists schools of Indian Philosophy feel the postulation of Inherence as the sine-qua-non of their philosophical frame work, the idealists deny any such postulation and do not find it necessary. Even amongst the realists the *Bhātta* School of *Pūrva Mimāmsā* oppose the idea of accepting such a relation. They want to replace the relation of Inherence by identity which, according to them, is suffice to explain the cases where the logicans want to postulate Inherence.

To be more particular, they propose only two relations, namely conjunction and identity which, as they think, can replace the six connections accepted by logicians. And thus do away with the fault of heaviness.

The present paper aims at the study of the position of the *Mimāmsakas* from all corners and to examine the validity of the arguments forwarded by the *Mimāmsakas* refuting Inherence. In conclusion the view points of the *Mimāmsakas* is put forth in clear terms and the objections in the form of arguments are met with, with suitable answers. Finally, the untenabilities of the arguments of the *Mimāmsakas* have been pointed out through proper illustrations,

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XII.A. 20

QUALIFIER AND QUALIFICAND : A THEORY OF LOGICO-LINGUISTIC ANALYSIS

Keshab Chandra Dash

In Neo-logic tradition a knowledge assumes a linguistic from when it shapes itself into a judgement. The shape of judgement is either synthesis or analysis. To analyse or synthesise is to relate or reconstruct. Thus a sentence like 'The flower is red' is analysed as red-flower-complex' in which flower becomes the primary constituent and red the subsidiary. Both the constituents are uniquely tied by a relation. The expression or the sentence is formalised as

$$Q^2 \quad R \quad Q^1$$

Qualificand (Q^1) is an independent category not constrained by any other relational property except its own. Qualifier (Q^2) is known as a distinguishing element for adjectival use. It is the delimitor and at the same time is the counter co-relate of subject agreement. It is also treated as a relational property with reference to absence. According to Nyāya system, it is of three types, such as 1) distinctive (Vyāvartaka), 2) Predicative (Vidheya) 3) indirect cousative (Hetugarbha). For instance,

1. *nīloghaṭaḥ* 'Blue-pot'
2. *Parvato Vahnimān* 'The mountain is fiery'
3. *Surāpaḥ Patati* 'The drunkard falls'

In first sentence, 'blue' determines the quality of a pot and excludes it from other pots. The second shows the subject predicate relation in which the qualifier is a predicate as reletum. In third, *surā* the qualifier 'wine' indirectly becomes the cause for the fall (-action) of a man.

This qualifier is generally mentioned in three ways ;

1. .....characterises the knowledge.
2. .....describes the qualificand of the knowledge.
3. .....determines the property in the knowledge.

Thus a qualified cognition is a complex of qualificand, qualifier and the relation. This according to Gadādhara is to be analysed in four ways :

I) the qualificand described by the qualifier being qualified by another qualifier.

II) the qualificand qualified by more than one qualifier,

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III) the relation in qualified whole (i.e the relation to which the qualified whole is a subject)

IV) the relation of a qualified whole (i.e the relation to which the qualified whole is a counter co-relate)

In Neo-logician's way an expression like

a) *raktadaṇḍavān Devadattah*

'Devadatta is a red-staff-holder' is analysed as

Devadatta (the qualificand) is qualified by the staff (the qualifier) delimited by staffness (the qualifier) described by red (the qualifier) characterised by redness (the qualifier).

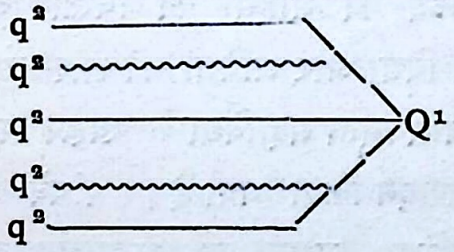
Thus the 'qualifier and qualificand' theory may be put symbolically as follows ;

1. $(q^2 \rightarrow q^2) \rightarrow q^1$
2. $(q^2) \rightarrow (q^2) \rightarrow q^1$
3. $(q^2 + q^2) \downarrow b^1$
4. $(q^2 + q^2) \uparrow q^1$

(q^1 = Qualificand, q^2 — Qualifier, + = Qualified whole and →/↘/↗ = Relations and the types)

The theory in brief is that each and every expression is a complex in which the qualificand is bound to be qualified by relational abstract properties and some other constraints through direct and/or indirect relations.

The diagram is as follows



Q^1 = Qualificand
q^2 = Qualifier
— = Direct relation
··· = Indirect relation

XII.A. 21

CONTRIBUTION OF RĀMĀNUJA TO MĪMĀṂSĀ

Jamini Devi, GAUHATI

There are two philosophers under the name of Rāmānuja who figure in Indian philosophy. One of them is very popular and he is the great propounder of the Viśiṣṭādvaita system of Vedānta. The other one belongs to the Mīmāṁsā school. Generally, he is believed to be a staunch follower of the Prābhākara school of Pūrvamīmāṁsā.

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He has contributed the *Tantrarahasya* to the Prābhākaramīmāṁsā. It is a complete work in itself dealing with the main tenets of the system.

Strangely enough, we find that Rāmānuja contributed to the Bhāṭṭa school of Mīmāṁsā also. His contribution to this system is his commentary called the *Nāyaratna* (also known as Nyāyaratna) on the *Nyāyaratnamālā* of Pārthasārathi Miśra.

In this paper, an attempt is made to examine whether Rāmānuja's contribution to Mīmāṁsā supports the Prābhākara-Mīmāṁsā or Bhāṭṭamīmāṁsā.

XII.A. 22

'आत्मविलास और वेदान्त दर्शन'

कु० उर्मिला देव्या, जयपुर

आत्मविलास आचार्य श्रीमद् अमृतवाग्भव जी महाराज द्वारा रचित एक आदर्श ग्रन्थ है जिसमें वेदान्त दर्शन के गूढ़तम आध्यात्मिक विषयों को काव्यात्मक तरीके से प्रतिपादित किया गया है। इस ग्रन्थ में षट्-प्रकरण हैं। प्रथम प्रकरण मंगलाचरणात्मक है, परन्तु साथ ही साथ सारे ग्रन्थ के संक्षिप्त सार का निर्देश भी इसमें किया गया है। इसमें दो श्लोक हैं। दूसरे प्रकरण में परमतत्त्व की सच्चिदानन्दरूपता का प्रतिपादन तर्क की युक्तियों से भलीभाँति किया गया है। तीसरे प्रकरण में परमेश्वर के परिपूर्ण स्वातन्त्र्य का तथा स्वातन्त्र्य की महिमा का विस्तारपूर्वक वर्णन किया गया है। चौथे प्रकरण में विद्या और अविद्या की लीलाओं के द्वारा विलास करती हुई परमेश्वर की स्वभावभूता महाविद्या के स्वरूप पर पूर्वपक्ष और उत्तरपक्ष का भलीभाँति प्रतिपादन किया गया है। पाँचवे प्रकरण में आपेक्षिक निर्मलता और सांसारिक समलता का आभासन करानेवाली नित्य क्रीडनशीला परमेश्वरी परिपूर्ण निर्मलता के स्वरूप और स्वभाव का विस्तारपूर्वक निरूपण किया गया है। छटे प्रकरण में सीमित कर्तृत्व और आपेक्षिक अकर्तृत्व का निरूपण करते हुए परमेश्वर के उस परिपूर्ण कर्तृत्व का स्पष्टीकरण किया गया है, जिसके लीलाविलास के भीतर ही उन आपेक्षिक कर्तृत्व और अकर्तृत्व का आभासन नाट्यकला के अभिनय की तरह हुआ करता है। दूसरे प्रकरण से लेकर षष्ठ प्रकरण तक प्रत्येक में पच्चीस-श्लोक हैं।

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अन्तिम प्रकरण उपसंहार निरूपण का है जिस में ग्रन्थकार ने अपना परिचय देते हुए ग्रन्थ के निर्माण की तिथि तथा ग्रन्थरचना का उद्देश्य और ग्रन्थ की 'सुन्दरी टीका' का प्रयोजन प्रस्तुत किया है।

XII.A. 23

तंत्रालोक में प्रतिपादित आणवोपाय

श्रीमती कमला द्विवेदी, जयपुर

अभिनवगुप्त ने तंत्रालोक के पंचम तथा षष्ठ आह्निकों में इस प्रकार का विस्तृत विवेचन किया है। विकल्प-संस्कार के सन्दर्भ में यह बताया जा चुका है कि वह दो प्रकार का होता है : उपायान्तरनिरपेक्ष तथा उपायान्तर-सापेक्ष। शाक्तोपाय को विकल्पों के संस्कार के लिये उपायों की अपेक्षा नहीं होती अतः वह उपायान्तरनिरपेक्ष है। किन्तु विकल्प अपने संस्कार के लिए जब विभिन्न उपायों का आश्रय लेता है अर्थात् उपायान्तरसापेक्ष होता है तो बुद्धि, प्राण, देह तथा घटादिक प्रमेयरूप परमित उपायों को स्वीकार करने के कारण, अणुता (सूक्ष्मता) को प्राप्त होकर वह आणव-ज्ञान को प्रकाशित करता है। इस आणव-ज्ञान के प्रकाशक उपाय को ही आणवोपाय कहा जाता है। तंत्रालोक में आणव-शब्द की दो प्रकार से व्याख्या की गई है। अणु का एक अर्थ है संकुचित प्रमाता। जो उपाय अणु (संकुचित प्रमाता) में स्वातन्त्र्य का संयोजन करे वह आणवोपाय है। विकल्प क्षेत्रज्ञ अथवा संकुचित प्रमाता का व्यापार है। जो इस विकल्प के द्वारा अपनी स्वतंत्रता का अनुभव करता है वह इस आणवोपाय का साधक है। उदाहरण के लिये घट-ज्ञान के साथ-साथ घटभिन्न वस्तुओं का भी अनुभव कर लेना प्रमाता की स्वतंत्रता का ही बोधक है। बुद्धि द्वारा निश्चयात्मक विकल्प तक पहुचने के अनेक उपाय हैं जो परस्पर भिन्न हैं क्योंकि उन में से कुछ संवित् से सन्निकृष्ट हैं और कुछ विप्रकृष्ट।

अणु शब्द इन परस्पर भिन्न उपायों का भी वाचक है। अतः आणवोपाय का अर्थ है परस्पर भिन्न उपाय। शाम्भवोपाय में चित्त का कोई आलम्बन नहीं होता तथा वह अभेद-प्रधान है। शाक्तोपाय में चित्त क्रियाशील रहता है तथा चित्त का आलम्बन स्वात्मा होती है तथा यह भेदाभेद-प्रधान होता है। इन दोनों के विपरीत, आणवोपाय में चित्त के विभिन्न आलम्बन

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होते हैं तथा इसकी साधना भेदप्रधान भूमिका में होती है। यद्यपि शाम्भव तथा शाक्त उपायों की दृष्टि से यह उपाय बाह्य आलम्बन का ग्रहण करने से तथा भेदरूप विकल्प की साधना के कारण स्थूल हैं किन्तु परतत्व के साक्षात्कार के लिये यह भी समर्थ उपाय है। भेदों के द्वारा अभेद के साक्षात्कार की साधना करने वाले तीन प्रकार के प्रमाता होते है : बुद्धि-प्रमाता, प्राणप्रमाता तथा देहप्रमाता। शिव की व्यापक पराशक्ति ही विकल्पों से संकुचित होकर बुद्धिप्रमाता आदि बन जाती है। बुद्धि-प्राण-देह-प्रमाताओं में ही ज्ञातृत्व तथा कर्तृत्व के संबंध में विकल्प उठते हैं, न कि शून्यप्रमाता हैं। अतः ये प्रमाता ही ध्यानयोगादि के साधक हैं। भेद-भूमिका में अवस्थित ये प्रमाता अन्तः स्थित विश्व को बाह्यात्मना ही देख पाते है। ये त्रिविध प्रमाता जिन उपायों का अवलम्बन लेते हैं वे क्रमशः ध्यान, उच्चार, करण, वर्ण (ध्वनि) एवं स्थानकल्पना हैं। ध्यान का संबंध बुद्धि से है, उच्चारणका प्राण से तथा करण आदि का देह से। इस शोधपत्र में इन्हीं का विवेचन क्रमशः किया गया है।

XIIA. 24

KNOWLEDGE OF IGNORANCE

(From the Advaitic stand point)

Bhabani Ganguly, CALCUTTA

This paper is an analytic exposition of the knowledge of ignorance in the Aupanisadic context. Though scientist presupposes that the world before man is infinite and spiritualist claims that the world within man is infinite, yet both of them accept that man suffers from indeterminancy due to his ignorance. Modern education system also aims at to remove ignorance.

Therefore, it is very relevant to say few words on the concept of ignorance that we find in the Advaita Vedanta School of Indian philosophy. This school develops its theory in the Aupanisadic context. (Upanisad=Atmavidya=Vedanta) As we go through the Upanisad we find here completely a new zone of cognitive situation. It starts with a prayer for peace. It is full of symbols. It claims that truth is knowledge which is pure bliss. But truth is covered by our ignorance. To remove the ignorance is to be identical with our own essence. This is an Aupanisadic fact. Obviously here question

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will arise what is ignorance that covers our real essence our light of joy ? How do we know it ? Much emphasis has been made here on the the concept of Sakshin a kind of direct knowledge. This directness depends on nature of its object. This Sakshin has a very subtle connection to the knowledge of our ignorance. Lastly I have just mentioned the prescription as depicted by Advaita Vedantist to remove this ignorance.

XII.A. 25

SUREŚVARA'S REFUTATION OF THE COMBINED-PATH VIEW

Becharam Ghosh, HOWRAH

The Advaita Vedānta propounds by arguments that one attains liberation only through self-knowledge and Vedic actions have nothing to do with it. But in ancient India some philosophical thinkers advocated that both Vedic actions and self-knowledge in combination would conduce to liberation. Sureśvara, in his Vārtika on Saṅkara's Bhāṣya on Bṛhadāraṇyakopaniṣad, refers to the adherents of this view and classifies them into three different schools. According to him, one school regarded self-knowledge as being the more important, while the second school regarded Vedic actions as more important and the third regarded them both as being equally important.

Sureśvara refutes all these views by saying that true knowledge and liberation are one and the same thing, and that it does not in the least require the performance of any kind of Vedic actions.

XII.A. 26

"METAPHYSICAL CATEGORIES—ACCORDING TO THE PHILOSOPHY OF SRI MADHWACHARYA"

K. Gomathi

Logic and grammar are indispensable aids for every branch of knowledge. Metaphysics is the science of reality. The autonomous units or modes of existence or things are called Padarthas or categories. The Padarthas are so many different monads or units of reality. A Padarta is defined as an entity having the characteristic of being perceived in true knowledge (Prameyatvam Padarthasya Lakshanam). The Padarthas are enumerated differently in the different system of Indian Philosophy. According to Madhva Siddhanta the Padartha

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are ten. Nyaya vaiśeṣika accepts seven 'Saptha Padarta', Gautama sixteen, Jaina system says seven, Mimamsakas of the Bhatta school recognise five, the Prabhakaras accept eight in number, the Samkhyas accept two ultimate Padarthas. Among the Vedantins the Advaitins maintain that there is one ultimate reality Brahman and there are only two Padarthas cit and acit ; the viśistadvaita accepts cit, acit and God (Iswara) and Dvaitins reduce all Padartas into two main categories or tattva, Independent and Dependent. All these schemes of categories attempt, with a large measure of success at a sound metaphysical classification of all nameable or knowing things. My paper is based on "Madhwa Siddhanta Sara" Padartha Saṁgraha by Padmanabhasuri disciple of Ragunatha Acharya which elucidate mainly the ten Padarthas.

XII.A. 27

A NOTE ON VIŚVANĀTHA'S CONCEPT OF TĀTPARYA

Ashok Kumar Goswami

Viśvanātha Nyāyapañcāṇana's concept and treatment of Tātparya, as we find in the Śabda Khaṇḍa of the *Bhāṣāpariccheda*, provides an interesting study.

In the present paper, Viśvanātha's definition of Tātparya i.e. "vakturicchā tu tātparyaṁ parikīrtitam" has been analysed. The explanations also have been given here to remove certain misgivings that arise from Viśvanātha's using the word "Icchā" in some other contexts. Moreover, the implication of the word "Vaktā" stands examined. Viśvanātha's reaction in respect of Vedāntins' treatment of Tātparya is being considered and some anomalies in this context have also been pointed out. Views of Mīmāṁsakas, Vaiyākaraṇas and other scholars also have been taken into account. In the context of Viśvanātha's admitting Tātparyānupapatti (incompatibility of the primary meaning in respect of the intention of the speaker) as the Lakṣaṇābīja (the ground for the operation of the secondary verbal function), the question is raised whether Tātparya would operate at the level of a word or at the level of the whole sentence. As Viśvanātha does not recognise a Lakṣaṇā in a whole sentence", it is pointed out, it is realiy confusing to find him recognising as the Lakṣaṇābīja the very Tātparyānupapatti which is concerned with an entire sentence only.

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XII.A. 28

एवकारार्थे जयरामसम्मतम्

के० इ० गोविन्दन, इलाहाबाद

XII.A. 29

जैन-दर्शन में जीवतत्त्व

कपूर चन्द जैन, खतौली

प्रत्येक प्राणी की सबसे बड़ी समस्या दुःख है। इसी दुःख की निष्कृति हेतु लगभग सभी दर्शनों की प्रवृत्ति देखी जाती है। सभी भारतीय दर्शनों में ऐकान्तिक और आत्यन्तिक्र दुःख की निवृत्ति मोक्ष, निर्वाण या वैकुण्ठ मे बताई गई है। जैन दर्शन मे सम्यग्दर्शन, सम्यग्ज्ञान और सम्यक् चारित्र मोक्षमार्ग कहे गये हैं। 'तत्त्वार्थ श्रद्धानम्' सम्यग्दर्शन का स्वरूप बताया गया है। ये तत्त्व जीव, अजीव, आश्रव, बन्ध, संवर, निर्जरा और मोक्ष हैं।

जीव तत्त्व प्रथम और प्रधान हैं जैन दर्शन में जीव का क्या स्वरूप है ? उसकी सिद्धि हेतु प्रमाण, जीव का आकार, भेद आदि की विवेचना करना प्रस्तुत निबन्ध का विषय है। सांख्य के पुरुष और जैन दर्शन के जीव मे अत्यधिक समानता है अतः सांख्य और अन्य भारतीय दर्शनो से जीव के स्वरूपादि की तुलना और समीक्षा भी प्रस्तुत निबन्ध का प्रतिपाद्य है।

XII.A. 30

CONTROVERSY ON VARIEGATED COLOUR IN NYĀYA VAIŚEṢIKA METAPHYSICS

S. C. Goswami

Though Kaṇāda and Praśastapāda, the original systematizers of metaphysical thinking going under the title of Vaiśaṣika System of Indian Philosophy did not mention specific division of colour, it has been an established fact in the later medieval period, at least in Saptapadārthī of Śivāditya Miśra that Vaiśeṣikas admit seven kinds of Colour namely White, Blue or Black, Yellow, Red, Green, Brown and Variegated (Citrarūpa). The followers of Gangeśa Upādhyāya

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known as Neologicians established a separate school of thought combining both Nyāya & Vaiśeṣika in their fold. They have accepted Nyāya-system for thair epistemology and Vaiśeṣika for the foundation of their metaphysics. But they are critical at the same time of many of the theories of their predecessors in both the sphares of metaphysical and epistemological thought. Their metaphysical attitude is non-orthodox and no doubt progressive. Padārthatattva-nirūpaṇam of Raghunātha Śiromaṇi is an epoch—making book in this direction and all the metaphysical thoughts of the Neo-logicians have been moulded enough by this single work.

It is in this context that variegated colour, the seventh of its kind in the orthodox Vaiśeṣika Philosophy has been a point of controversy in the Modern school. Raghunātha does not accept variegated colour which the orthodox scholars refuse to deny. An attempt has been made in this paper to show the salient features of this controversy which though subtle and minute in character is all the more interesting.

XIII.A. 31

THE INFIDEL

R. D. Hegde, ALMANE

India is a land of different philosophical faiths and cults. Though they fundamentally disagree from each other they are known for their tolerance regarding rival schools to the extent of their unchecked dissemination, if the survival of the Lokāyata school of Indian philosophy is any indication.

The present monograph is an attempt at tracing the thoughts of the Lokāyata school and the social revolution that the Lokāyatikas had intended.

The main points on which the present paper bases its study are the theory of knowledge and the social and rational criteria of a philosophy. This monograph is an attempt too, at introducing the prominent infidel revolutionists like Purandara, Ajitakeshakambalin, Kambalāshwatara, Udbhaṭa and Bhāvivikta It has been endeavoured here to recognise that the social concern of the Lokāyata thinkers gave them a unique projection among other philosophers. One more salient features of this school established here is that it never believed in indoctrinating its own beliefs into others, through coersion or by acute polemics. That it allowed intellectual freedom within its wide limits is one of the factors that distinguish the infidel from other theist schools.

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XII.A. 32

शंकरोत्तर अद्वैत वेदान्त में जीवन्मुक्ति

श्रीमती सुधा जैन

वेदान्त विशेषकर अद्वैत वेदान्त का तो मूल मन्त्र ही जीवन्मुक्ति है क्योंकि इस दर्शन में आत्मा का ज्ञान प्राप्त कर लेना ही मुक्ति है जो कि शरीर के विद्यमान रहने पर ही हो सकता है। उपनिषद् स्पष्ट से घोषणा करते है कि ब्रह्म का वेत्ता स्वयं ही ब्रह्म हो जाता है। आत्मज्ञानी व्यक्ति आत्मा की एकता में विश्वास रखता है। ज्ञानी अथवा अज्ञानी सभी में एक ही आत्मा है, यह ज्ञान व्यक्ति को तर्क के सहारे नहीं अपितु उस चैतन्य के प्रत्यक्ष अनुभवसे होता है जो बुद्धि आदि से परे है।

वेदान्तियों में ही नहीं अपितु अद्वैतियों ने भी जीवन्मुक्ति को लेकर काफी विवाद हुआ है समस्या है कि मोक्ष को प्राप्ति और शरीर को सत्ता इन दोनो के बीच सामञ्जस्य कैसे स्थापित किया जाए क्योंकि समस्त जगत्प्रपञ्च जिसमें शरीर भी सम्मिलित है, अविद्या का कार्य है अतः यदि शरीर विद्यमान है तो इसका तात्पर्य है कि सम्यग्ज्ञान नहीं हुआ है और यदि सम्यग्ज्ञान हो चुका है तो फिर शरीर का नाश आवश्यक है। दोनों परिस्थितियों में सामञ्जस्य लाने के लिए अद्वैत वेदान्त में अनेक सिद्धान्त और उदाहरण दिये जाते है। शंकरोत्तरवर्ती आचार्यों में सुरेश्वर, विमुक्तात्मा, विद्यारण्य, चित्सुखमुनि, मधुसूदन सरस्वती, सर्वज्ञात्ममुनि, सदानन्द आदि आचार्यों के मत का संक्षेप में उल्लेख करके जीवन्मुक्ति की समस्या को प्रस्तुत किया गया है।

वस्तुत जीवन्मुक्त के जीवन की दो अवस्थाएँ होती हैं—एक समाधि की अवस्था और दूसरो व्युत्थान की अवस्था। समाधि की अवस्था में वह ब्रह्म में लीन हो जाता है और व्युत्थान की अवस्था में संसार का दृश्य उसे दिखाई देता है किन्तु भ्रान्त नहीं करता क्योंकि संसार के सिद्धान्त का उसे स्थायी ज्ञान हो चुका है तब नानात्व उसी प्रकार दिखाई देता है जिस तरह सूर्य की स्थिरता का विश्वास हो जाने के बाद भी हमें सूर्य पहले की ही भाँति चलता हुआ दिखाई देता है। प्रारब्ध के माहात्म्य के कारण ही यह शरीर वर्तमान रहता है।

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जीवन्मुक्त व्यक्ति में क्या नैतिक गुण होते हैं तथा क्या वह यथेष्टाचरण कर सकता है ? तथा जीवन्मुक्ति सिद्धान्त को स्वीकार न करने पर क्या गति होगी—इन सभी विषयों का विवेचन संक्षेप में प्रस्तुत पत्र में किया गया है ।

XIII.A. 33

CONSCIOUSNESS

S. R. Jayavelu

Consciousness is the one principle with which we are very closely and intricately associated. And yet it is perhaps the most elusive in its comprehension and fuller understanding. We take it for granted, but cannot fathom its depths. Consciousness is not just confined to our psychological awareness, but pertains to an immanence in all things that exist, including those beyond our ken. It is the the very essence of ontological concepts. It has similar claims in the field of existentialism. The word consciousness has no true synonym. ABOUT IT we know pretty little. On the other hand we do not lack a fairly thorough knowledge of the PRACTICAL WORKINGS of consciousness—that is, what consiousness DOES.

The connotations and descriptive definitions of consciousness are varied. They have bearings primarily on physical sciences, physiology, biology, neurology, psychology, psychosomatics, metaphysics, philosophy, ontology, existentialism, spirituality and mysticism. In truth, the concept of consciousness has a root in every branch of study already in vogue or in the offing. Consciousness is referred to in different senses—as a principle, a phenomenon, a material stuff (—sublime, but of unknown composition), as an attribute, as a subtle force or form of energy like mental or psychic force, as of an ethereal structure, etc.,). It is used subjectively, possessively or objectively—as a noun or a verb or an adverb or an adjective.

In every action of man there is an interplay of functionary faculties, which takes place at four distinct levels, viz., the physical, mental, supra-mental and the conscious. But the ultimate the experiences is the soul with its consciousness. The lesser beings too possess most of these faculties but the most important one is consciousness. The body, the life principle, the mind and other faculties help to present thought forms and conceptions associated with physical, mental and supra-mental phenomena and thereby enable the soul to have experiences thereof.

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In this respect they serve as tools—the real experiencer being the soul. Consciousness endows the soul with awareness. In fact it is itself the awareness. The principle of consciousness is basic, fundamental, primal and eternal. It is all pervasive. It is not confined to our psyche. It is immanent in all things that exist, including those behind our conceptual ideas. It is self existent and potent. It is, thus, integral and 'essential' in everything. It is the consciousness of the soul that operates through the various media, (viz. the mental and supra mental, astral and physical planes) and helps it (The soul), to beget experiences or, 'anubhava'. That there is an order, a regularity and a rhythm in the observed universe is a pointer to the existence of a consciousness force which is the universal awareness that pervades all things. Consciousness is sublime—ethereal as opposed to material : noumenal as contrasted with the phenomenal ; The faculty of consciousness is common to God and beings. It is this medium of consciousness that links all objects being and even non-beings with God. Love, Grace, beatitude flow from God to all things through consciousness.

In human consciousness three stages or levels are commonly recognised. They are—the waking state, the dreaming state and the dreamless deep sleep state. There is another state called the 'Turiya'. Yet, another state viz., that in which the sole is aware of its being conscious of God Consciousness alone and nothing else is called the 'Turiyateeta' state. This is a state of dualism in which the soul finds itself in God. Finally there is the state of being conscious of only the Absolute Consciousness.

XII.A. 34

व्यधिकरणधर्मावच्छिन्नप्रतियोगिताकाभावे प्रमाणाभावः

रामसेवक झा, दरभंगा.

पीतः शङ्खो नास्तीह देशे, गवि शशशृङ्गं नास्तीतिप्रतीतेः—व्यधिकरणधर्मावच्छिन्नप्रतियोगिताकाभावोऽस्त्येव। नचोक्तप्रतीतेर्भ्रमत्वेन न सा वस्तुसाधनक्षमेति शङ्क्यम्। यतो यदंशे सा प्रतीतिर्भ्रान्ता तन्न सा साधयिष्यति, तच्च शङ्खेपीतत्वम्। शङ्खवृत्तिप्रतियोगित्वे च पीतत्वावच्छिन्नत्वांशेनैतस्या भ्रमत्वं बाधकाभावात्। पीतघटो नास्तीतिवत् पीतशङ्खो नास्तीति पीतत्वशङ्खत्वयोः प्रतियोगितावच्छेदकता एकैव स्वीक्रियतेऽतएवशङ्खवृत्तया पीतवृत्तया च ज्ञातेऽपिदेशे

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एतादृशाभावधीः, यादृशविशिष्टेऽभावप्रतियोगिता तादृशावच्छिन्नप्रकारिकाया त्वप्रतियोगिधियोऽभावबुद्धिविरोधित्वादतोव्यधिकरणसमानाधिकरणौ यत्र प्रतियोगितावच्छेदकौ सव्यधिकरणधर्मावच्छिन्नप्रतियोगिताकोऽभावो दुर्वारः।

अत्रोच्यते—

पीतः शङ्खो नास्तीतिप्रतीतिः पीतत्वशङ्खत्वोभयप्रकारिका शङ्खेऽशङ्ख-प्रकारिका चाभावेतत्रसम्बन्धविधयाप्रतियोगिता, तस्यामवच्छेदकत्वाख्यविषय-तयापीतत्वशङ्खत्वयोरवच्छिन्नत्वं भासते। अवच्छेदकत्वाख्यविषयता च न प्रकारता, तद्वतितत्प्रकारिका धीः प्रमा नात्र शङ्खनिष्ठप्रतियोगित्वविशेष्यिका पीतत्वावच्छिन्नत्वप्रकारिकातो नोक्तप्रतीतिर्वस्तुसाधिका।

XII.A. 35

प्रत्यभिज्ञा-दर्शनानुशीलनम्

कमलेश झा

नित्यनिरतिशयसुखात्मकं स्वात्मकं मोक्षाभिधं परमपुरुषार्थमुद्दिश्य विविधप्रस्थानानां दर्शनशास्त्राणाम् अधिकारिभेदेन प्रवर्त्तनं मनीषिभि-विहितम्।

यत्र देहात्मवादादारभ्य अद्वैतवादं यावद् बहुविधा वादा विराजन्ते। यथा चैतेषु वादेषु अद्वैतवादस्य प्रामुख्यं तथैव विविधेषु अद्वैतवादेषु स्वातन्त्र्य-वादापरनामधेयस्य परमाद्वैतवादस्यापि।

एष वादः सुनिपुणं पुष्णाति यद् अनुत्तराभिधानः परमशिवः स्वातन्त्र्य-शक्त्या स्वस्मिन्नेवानारतं सृष्टिस्थितिसंहृतिलीलया बिभ्रद् बन्धमोक्षचित्रां विचित्रां क्रीडां वितनुते। सततमयमहमात्मना प्रकाशमानो जडविलक्षणो नित्यः प्रकाशविमर्शशीलः परिच्छेदवर्जितः स्वपरप्रकाशकः स्वात्ममहेश्वरः विश्वात्मतयाप्यवभासमानः स्वानतिरिक्तमपि विश्वं स्वातिरिक्तमिवावभासयन् विजयते।

एष महेश्वरः कञ्चुकषट्केन पाशितः पशुतामुपगच्छति पुनश्च स्वातन्त्र्येण सद्गुरूपदेशावाप्त्या स्वपूर्णताप्रत्यभिज्ञया पतिर्भवतीति नात्र किञ्चिदुपादेयं हेयं वेति त्यागग्रहराहित्येन परमाद्वैतवादस्यास्य श्रैष्ठ्यं सर्वजनप्रेप्सितसुख-दायकत्वेति शम्।

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XII.A. 36

क्लेशोच्छेदो योगः

पीताम्बर झा, लोनावला (पुणे)

योगसूत्रकार महर्षि पतञ्जलि के प्रारम्भिक सूत्र "योगश्चित्तवृत्तिनिरोधः" को सामान्यतया सभी भाष्यकार एवं टीकाकार योग की परिभाषा मानते हैं। किन्तु समाध्यर्थक 'युज्' धातु से निष्पन्न होने के कारण 'योग' शब्द समाधि अर्थ का द्योतक है। 'समाधि' शब्द भी सम् आङ् पूर्वक 'धा' धातु से 'समाधानं समाधिः' इस विग्रह में 'कि' प्रत्यय लगने से बना है। इस प्रकार योग एवं समाधि एकार्थक शब्द हैं। भाष्यकार व्यास ने भी 'योगः समाधिः' कहकर योग का अर्थ समाधि ही किया है।

यहाँ विचारणीय यह है कि समाधि, चित्तवृत्तिनिरोध का परिणाम तो है, किन्तु पतञ्जलिकथित समाधि के तीन प्रकारों (सवीजसमाधि, निर्बीज-समाधि एवं धर्ममेघसमाधि) में से मात्र दो तक ही यह चित्तवृत्तिनिरोध-परिणाम जा पाता है, तीसरे में नहीं। अतः चित्तवृत्तिनिरोध को योग की परिभाषा मानना उचित प्रतीत नहीं होता। क्योंकि धर्ममेघसमाधि की स्थिति की प्राप्ति के विना क्लेशकर्मों से सर्वथा निवृत्ति एवं कैवल्य की प्राप्ति भी असम्भव है। अतः "क्लेशच्छेदो योगः" यही योग की उचित परिभाषा हो सकती है, ऐसा इस शोधनिबन्ध के लेखक का विचार है।

XII.A. 37

"किं कुण्डलिनीतत्त्वमेव स्फोटवादस्य वीजम्"—एकं सूक्ष्मेक्षणम्

आद्याचरण झा

"अनादिनिधनं ब्रह्म शब्दतत्त्वं यदक्षरम्, विवर्ततेऽर्थभावेन प्रक्रिया जगतो यतः" इति व्याकरणशास्त्रानुसारं शब्द एव ब्रह्मस्वरूपः, तस्मात् शब्दब्रह्मण एव समस्तसृष्टिः विकशिता। लोके कोऽपि प्रत्ययः किमपि ज्ञानं शब्देनैव जायते। परावाङ्मूलचक्रस्था पश्यन्ती नाभिसंस्थिता, हृदिस्था मध्यमा ज्ञेया स्फोटकशब्द उच्यते—मध्यमया कृतो नादः स्फोटकशब्द उच्यते—इति नयेन स्फोटस्तुसाक्षात्शिवस्वरुपः।

परिणामतः तन्त्रशास्त्रद्वारा यस्याः कुण्डलिनीशक्तेः उद्घाटनेनैव चरम-लक्ष्यप्राप्तेः मार्गं प्रदर्शितम् तस्याः कुण्डलिनीतत्वे स्फोटवादस्य च विकासे

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सर्वथा साम्यं दृश्यते। मम मते उभयोरुद्देश्यं लौकिकालौकिकसाधनेनोभयसिद्धिरित्यत्र न कश्चन सन्देहः। यतोहि "एकः शब्दः सम्यग् ज्ञातः संप्रयुक्तः स्वर्गे लोके च कामधुग् भवती"ति निश्चयः।"

इदमेव समीक्षितमस्मिन् निबन्धे संक्षिप्तरुपेण।

XII.A. 38

पातञ्जल योगदर्शन की वैज्ञानिक विवेचना पद्धति की शिक्षानीति के संदर्भ में उपादेयता

चन्द्रकान्त झा

XII.A. 39

मिथिलाविभूति म० म० मण्डन मिश्र

वैद्यनाथ झा, मुजफ्फरपुर

XII.A. 40

प्रमात्वस्य परतो ग्राह्यत्वोपपादनम्

बोधनाथ झा

ज्ञाननिष्ठं प्रमात्वं ज्ञानग्राहकसामग्र्यैव गृह्यत इति मीमांसकमतम्। तथाच गुरुमते—"अयं घटः घटमहं जानामी"त्याकारकं घटमानं, तद्ग्राहिका सामग्री इन्द्रियसन्निकर्षादिघटिता, तथैव ज्ञाननिष्ठं प्रामाण्यं गृह्यते। कुमारिलभट्टमते ज्ञानमतीन्द्रियं ज्ञानजन्या ज्ञातता प्रत्यक्षा, ज्ञाततया च ज्ञानानुमितिः। तथाहि—इयं ज्ञातता घटविशेष्यकघटत्वप्रकारकज्ञानजन्या, घटवृत्तिघटत्वप्रकारकज्ञाततात्वात्, या यद्वृत्तिर्यत्प्रकारिका ज्ञातता सा तद्विशेष्यकतत्वप्रकारकज्ञानसाध्या, यथा पटे पटत्वप्रकारकज्ञातता। एवञ्च ज्ञानग्राहिका सामग्री व्याप्तिज्ञानादिघटिता, तथैव प्रामाण्यं गृह्यते। मुरारिमिश्रास्तु—तज्ज्ञानविषयकज्ञानेन तज्ज्ञानप्रामाण्यं गृह्यते, ज्ञानग्राहकसामग्री व्यवसायादिघटिता, तथैव च गृह्यते प्रामाण्यमित्यामनन्ति। अत्र नैयायिकाः—ज्ञाननिष्ठं प्रामाण्यं यदि ज्ञानग्राहकसामग्र्या गृह्यते, तर्हि प्रामाण्यव्याप्यवत्तानिश्चयासमानकालीनज्ञाने प्रामाण्यसंशयो न स्यात्। यदि च ज्ञानं ज्ञातं तदा तद्ग्राहक सामग्र्याः प्रामाण्यमपि निश्चितमिवेति,

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प्रामाण्यनिश्चयसत्त्वे कथं प्रामाण्यसंशयः, यदि ज्ञानं न ज्ञातं, तदा संशये धर्मिमात्राय धर्मिज्ञानस्य कारणत्वावश्यकतया धार्मिकज्ञानाभावात् कथं संशयः स्यात्। अतः प्रामाण्यसंशयानुपपत्त्या प्रामाण्यस्य परतो ग्राह्यत्वं सिध्यति, सर्वतो वलवती ह्यन्यथानुपपत्तिः। अतः सुष्ठूक्तं विश्वनाथपञ्चाननेन—प्रमात्वं न स्वतो ग्राह्यं संशयानुपपत्तितः इति।

XII.A. 41

ON JĀTI AND UPĀDHI IN INDIAN LOGIC

V. N. Jha, PUNE

Very often one gets confused about the precise meaning of the terms *Jāti* and *Upādhi* while reading a Nyāya-Vaiśeṣika text. The paper is an attempt to clarify these concepts and thereby to draw a sharp line of distinction between them on the basis of some basic texts of the Nyāya-Vaiśeṣika system of Indian Logic.

XII.A. 42

BHĀSARVAJÑA'S DEFINITION OF INFERENCE— AN OBSERVATION

L. V. Joshi, AHMEDABAD

In the Nyāya tradition Bhāsarvajña occupies a very important place. He (950 A.D.) had been after Uddyotakara and Jayanta Bhaṭṭa and before Vācaspati and Udayana ; so his works Nyāyasāra and Nyāyabhūṣaṇa help us to understand the continuous progress of thoughts in the history of Nyāya philosophy.

Secondly Bhāsarvajña, while commenting on the definition of inference given by him in the Nyāyasāra, presents the Buddhist views with full details as prima-facie view ; and then refutes them elaborately. In this context, he profusely quotes the verses from Dharmakīrti's Pramāṇa-vārttika. In the discussion on inference Dharmakīrti is his opponent—the pradhānamalla. Thus the observation of Bhāsarvajña's definition of inference can give us an idea about the remarkable conflict between the traditional and Buddhist logicians, which went on for nearly 700 years.

Bhāsarvajña defines inference : सम्यक् अविनाभावेन परोक्षानुभवसाधनम् अनुमानम्। The means whatsoever of acquiring the right indirect experience (inferential judgment product) through the instrument of invariable concomitance, is called anumāna.

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It is very interesting to compare the views on how the various commentators like Aparārkadeva, Vāsudeva, Jayasiṃha and others construe the term सम्यक् in the definition.

Bhāsarvajña construes the term सम्यक् with परोक्षानुभव and says that the mention of the term सम्यक् in the definition is to suggest the non-illusoriness of inferential cognition (सम्यग्ग्रहणम् अनुमानज्ञानस्य अभ्रान्तत्वज्ञापनार्थम् इति ।—Nyāyabhūṣaṇa p. 209). On this occasion Bhāsarvajña elaborately refutes the view of Dharmakīrti who regards inferential cognition as illusory.

The use of instrumental case—अविनाभावेन signifies that the अविनाभाव or invariable concomitance is the most efficient cause in producing the inferential cognition. As Bhāsarvajña explains in the Nyāyabhūṣaṇa, अविनाभाव here means the remembrance of invariable concomitance. This term in the definition excludes verbal cognition from the sphere of inferential cognition.

The use of the term परोक्ष in the definition is to suggest that the universal परोक्षत्व belongs to cognition ; and not to an object.

Thus Bhāsarvajña tacitly admits in the definition of inference the two essential causal factors, namely, the remembrance of invariable concomitance and the cognition of liṅga or indicative mark (Sādhana).

XII.A. 43

डोगरी कविता में दर्शन

अर्चना केसर, जम्मु

अन्य भाषाओं के साहित्य की भांति डोगरी साहित्य को भी इस बात का गौरव प्राप्त है कि जहां उनके कवियों ने लौकिक विषय पर कविताएं लिखीं उसके साथ-साथ पारलौकिक विषय पर भी इन्होंने अपनी लेखनी उठाई है। अपनी समृद्ध भारतीय संस्कृति के कारण भारतीयों के लिए दर्शन एक ऐसा विषय है जिस से वे जाने-अनजाने किसी न किसी प्रकार जुडे हुए हैं, उसके ज्ञान से परिचित हैं। डोगरी काव्य में भी अधिकांश कवि हमें ऐसे मिलते हैं जिन्होंने दर्शन का गहन अध्ययन तो नहीं किया है तथापि उन्होंने अच्छी दार्शनिक कविताएं कहीं हैं, जिनमें पंडित गौरी शंकर भद्रवाही, मेहता मथुरा दास, संत राम शास्त्री, परमानन्द अलमस्त, पंडित शम्भू नाथ आदि हुए हैं।

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स्वामी ब्रह्मानन्द एक ऐसे कवि हुए हैं जिन्होंने वेदान्त का अध्ययन किया, उससे प्रभावित हुए और युवावस्था में ही संसारिक वंधनों से मुक्त होकर दार्शनिक साहित्यिक रचनाएं डोगरी पाठकों को दीं। जो डोगरी काव्य की अमूल्य निधि हैं। डोगरी काव्य में दर्शन की वात इन्हीं से ही आरम्भ होती है। वे कृत्तियां हैं :—१. गुंगे दा गुड २. मानसरोवर ३. अमृत-वर्षा ४. श्री ब्रह्मानन्द भजन माला।

यह संयोग की बाता है कि सभी कवि चाहे उन्होंने दर्शन का अध्ययन किया है अथवा नहीं किन्तु उन्होंने अपनी कविता में अद्वैत वेदान्त को ही लिया है। ब्रह्म को एक मात्र नित्य चेतन सत्ता माना है जो जगत् का कारण और सत्, चित् आनन्दस्वरूप है। ईश्वर, जीव, आत्मा, माया और अविद्या को उसी रूप में देखा है जिस रूप में अद्वैतवेदान्ती मानते हैं।

XII.A. 44

THE CONCEPT OF BHŪTĀTMAN

P. A. Kale, PUNE

Maitrāyaṇi Upaniṣad which belongs to the *Maitrāyaṇi Śākhā* of *Kṛṣṇa yajurveda* as many scholars presume, is not regarded as one of the early Upaniṣads. Still it retains the philosophical trend of the Upaniṣads of the older period, and at the same time keeps its own separate individuality. For instance, when it views the Supreme Reality from two standpoints, viz., objective and subjective, it keeps the former line of Upaniṣadic thought. Brahman is the essence and the basis for the worldly objects and Ātman is the essence of the unchanging element in the body. Brahman is beyond the region of three qualities viz. *Sattva, rajas, tamas.* It is pure, tranquil, without Prāṇa, without Ātman, undestructible, Stable, unborn, and independent principle. The *Maitrāyaṇi Upaniṣad* presents Brahman as Prajāpāti, not as a separate entity from it but as its creative aspect. The Prajāpāti, transforms himself into the wind form to make the inanimate bodies animate. Thus, Prajāpāti himself, becomes the individual animating principle which is called Ātman. Thus, there is no qualitative difference between Prajāpāti and the Ātman. The only change that occurs, here, at cosmic level is that the Prajāpāti who was before above all relation, who was '*svatantra*' becomes one relata of the relation. Here, the individual soul is recognised by the Upaniṣad

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as the passive spectator —The Puruṣa, covers himself by the Cloack of qualities.

In this fashion, the *Maitrāyani*, keeping with the line of ancient Upaniṣads gives the solution to the problem of how one, undivided becomes many, how consciousness transforms into the smaller units of consciousness.

This solution is not enough to give the answer to the problem of unending cycle of birth and death, the miseries, that the individual suffers.

Here the *Māitrāyaṇi* Upaniṣad gives the solution by introducing the new concept of *Bhūtātman*—The elemental Soul. It is the *Bhūtātman* who gets bound and who gets liberated after real knowledge. An attempt is made in the present paper to discuss the nature of the *Bhūtātman* as described in the *Maitrāyaṇi Upaniṣad*.

XII.A. 45

THE DISTINCTION BETWEEN PURUṢA AND PURUṢOTTAMA IN SAHAJĀNANDA METAPHYSICS

M. G. Khajanchi, BOMBAY

A cursory glance at the book named the Vacanāmṛtam reveals that its author has used the word 'puruṣa' in more than one sense. In Gadh. I 12-2-2, he defines 'puruṣa' as kṣetrajña, 'prakṛti' as kṣetra and 'God' as kṣetrajña of kṣetrajña (Gadh. II 17-2-2). According to him, 'puruṣa' is infinite, indivisible, eternal, true, self-luminous, all-knower, having a divine body and prompter of activities of all moveable and immovable souls (Kar. 7-4-5, Gadh. I 8-1-4, 12-2-2).

In Loyā 13-2-2, Srī Sahajānanda states that as there is a difference between the Moon and stars, the king and his servants so there is a difference between Puruṣottama Nārāyana and the mukta-puruṣas. Know them as wicked and sinners who equate God Nārāyaṇa with those liberated like Prakṛtipuruṣa, Akṣara etc. As God, He is one only having no other. In Loyā 15-5-5 Srī Sahajānanda identifies 'puruṣa' with is 'vara' and states that one who has, by God's grace, a divine body knows that this is soul, this is puruṣa/is 'vara' this is akṣara and as distinguished from them all, this is Puruṣottama. Thus, he sees them distinct as well as their lustre distinct.

In Gadh. II 31-2-5 Śrī Sahajānanda distinguishes the soul from Vairājapuruṣa/is vara, the Vairājapuruṣa from akṣarapuruṣa and the

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akṣarapuruṣa from God Puruṣottama, their lord whom they meditate and worship.

In Gadh. III 38-1-1 Śrī Sahajānanda states that the shape of God and the liberated puruṣas in Akṣradhāma is true, divine, extremely lustrous, having two hands and Being-Consciousness-Bliss. Still however, according to him, they are muktapuruṣas—prakṛtipurusas, akṣarapuruṣas and akṣarātītapuruṣas—who as devotees meditate and worship Him as their cherished Deity singlemindedly and incessantly (Gadh. III 37, Ahd. 2-1-1). There is complete identity of God's form while He resides in Akṣaradhāma and when He appears on earth for the spiritual good of souls. The centre of Akṣradhāma is where God is, the former being His lustre (Gadh. III 38-1-1, Gadh. II 42-1-2, 10-1-1, 13-1-3) Know Him alone as the bestower of ultimate salvation, the all-doer and not Time, Action, Prakṛti, Puruṣa and Akṣara etc. which are His powers (Gadh. I 59-1-1 ; Kar. 10-1-2, Loya 17-5-7, Gadh. II 21-2-5). God Puruṣottama is immutable, whole without part, unmodified, imperishable, indivisible (Pancāla 2), the sumtotal of all happiness which is extremely divine and indestructible (Gadh. III 39-1-3 & 39-1-5) He is divine, devoid of any material quality, the goal, life to all souls. (Gadh. III 37), He is the cause of all cause (Akṣarabrahman-Ahd. 6-1-1), the controller of soul, Prakṛti, Puruṣa and Akṣara-muktas and Akṣarātītamuktas, the God of gods, the supreme, the origin of all incarnations (Gadh. III 38-1-1).

Even during an absolute deluge/deluge by knowledge, God Purusottama and His devotees who are both personal subsist as they do on earth (Gadh. I 37-1-3, 56-3-4). When the perceptible God appears on earth for the spiritual good of souls, He is along with His innumerable muktapuruṣas, the embodiment of Consciousness, lustre in the form of Akṣaradhāma, and powers. Only a devotee having an insight through a trance can see all these togeather Gadh. I 71-5-5).

The merit of Sahajānanda Metaphysics lies in that it contains imperishable knowledge of Akṣarabrahman comprising Akṣaradhāma and innumerable muktapuruṣas and God Puruṣottama which by all means transcends that of prakrti/prakrtipuruṣa and its effect which disappears in the lustre of Akṣaradhāma in an absolute deluge/deluge by knowledge (Gadh. I 24-1-1, Kār. 7-4-4, Gadh. II 30, (Gadh. III 10-1-1).

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XII.A. 46

MODES OF EXPRESSION IN INDIAN PHILOSOPHY

Radha Krishnamurthy, BANGALORE

The philosophy of a country in the cream of its culture and civilization and is an attempt to satisfy man's desire for knowledge. It aims at the knowledge of truth and is termed darsana (Vision of Truth). Hence philosophy is a practical necessity and should be cultivated in order to achieve the final goal, viz., self-realization. Hence philosophic doctrines and spiritual thoughts are meant to be taught which means that they have to be communicated effectively to others.

Sometimes human language becomes inadequate to communicate deep spiritual thoughts and quite often our imagination staggers to grasp abstract ideas like vastness, infinity, etc. But right from the Vedic times our sages and seers have adopted various modes and means of expression to express even the most obscure and abstruse philosophical thoughts. An attempt has been made, in this paper, to point out with illustrations the various modes of expression used not only by the Vedic seers but also by philosophers and saints belonging to different parts of India. After a discussion of the symbolic, metaphoric, enigmatic language and other modes used by our philosophers and also the causes thereof, it is pointed out that philosophers and saints of later period were influenced by the Vedic and Upanishadic sages in selecting these modes of expression which have also proved to be the source for various styles in Indian poetry.

XII.A. 47

THE CONCEPT OF AVIDYĀ IN THE TRIPĀDVIBHŪTIMAHĀ NĀRĀYAṆOPANIṢAD

V. Kulkarny, PUNE

Generally *Avidyā* is interpreted as 'ignorance' which is considered to be the cause of bondage of the soul (*jīva*). But in the *Tripādvibhūtimahānārayaṇopaniṣad*, the word *Avidyā* means not ignorance but the cause of that ignorance. Ignorances is one of the attributes of *Avidyā*, which is the equilibrium of the three qualities (*guṇas*). It is regarded as the cause of attachment, antipathy and other defects. These qualities are united with the conscious beings at the time of creation. Therefore *Avidyā* is said to be the cause of manifestation of this world consisting of animate and inanimate

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beings. When the equilibrium of the three *guṇas* is disintegrated, they are combined with each other in different proportions which give rise to various principles like *mahat, ahamkāra* and the like. Each principle has the predominance of one of these *guṇas*.

In the light of this interpretation, *Avidyā* is taken here as *jaḍa-prakrti*. It is real and eternal. Even during the ultimate dissolution, or to say, in the *Pāramārthika* level, it does exist but only in the subtle form. It is of the nature of contrāction and expansion. At the lines of dissolution it contracts and at the time of creation it expands. Thus it contradicts the views of Monism which belives in the existence of only one entity, i.e. Brahman. Though *Avidyā* has separate real existance, it is controlled by the Brahman. It can act only when it is urged by the Brahman and when its power is taken away it regains its original subtle form. In this way it entirely depends on the Brahman.

Thus, *Avidyā* is regarded here as a real entity, it is distinct from the Brahman yet dependent. This hypothesis is supported by various vedic and upanisadic statements and also by the Vaiṣṇava school of philosophy.

XII.A. 48

'HAYAGRIVA'S ŚĀKTA-DARSHAN'.

Pushpendra Kumar

There is an ancient stort notable work in the Sutra style on the Philosophy of Śāktas. This is called Hayagriva Brahmavidyā as the name Moyagriva occurs in colophons. Hayagriva seems to be a legendary person and not a historical one. It is in Sutra style and might have been written during the fourth to eighth century A.D. The system of philosophy propounded in the sutras of Hayagriva is a practical form of Monism or Advaitism which is made free from idealism with which the philosophy of Śankara is associated. The little Śākta-Darshan, given to the present work is very appropriate as the śākta doctrines are treated in a systematic manner.

The author seems to be conversant with the traditional practices of the Śākta cult. Systems of philosophy as also the doctrines and practices of the different cults bearing a very close similarity to the Śakti cult, have been very carefully noticed and dealt with in the present work and their relation with Śakti cult is clearly defined. The striking feature of the work is its remarkable brevity inspite of the vastness of the topics handled in it. It not only discusses and

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determines the Highest truth in its own way, but shows the right way to realize the highest truth viz. The creative energy represented by the goddess known as Bhuvaneshwari.

XII.A. 49

सुवर्णादि धातुओं की तैजसत्व-सिद्धि

श्रीमती शशिप्रभा "कुमार", नईदिल्ली

वैशेषिक दर्शन स्वीकृत नौ द्रव्यों में से तीसरा द्रव्य तेज है। यह तेज द्रव्य वैशेषिक दर्शन में दो प्रकार का माना गया है—परमाणुरूप में नित्य तथा कार्यरूप में अनित्य। इनमें से कार्यरूप अर्थात् अनित्य तेज को पुनः त्रिविध माना गया है—तैजस शरीर, तैजस इन्द्रिय तथा तैजस विषय। तैजस शरीर केवल अयोनिज होते है और आदित्यलोक में ही पाये जाते हैं। तैजस इन्द्रिय चक्षु को कहा गया है, जो रूप गुण को ग्रहण करती है तथा आंख की काली पुतली के अग्रभाग में रहती है। विषयरूप तेज चार प्रकार का बताया गया है—भौग, दिव्य, उदर्य तथा आकरज। इनमें से आकरज तेज वह: है जो आकर या खान से उत्पन्न होता है जैसे—सोना, चाँदी, ताँबा, सीसा आदि धातुएं। इस प्रकार वैशेसिक सिद्धान्त के अनुसार सुवर्ण, रजतादि धातुए तैजस मानी गई हैं।

सुवर्ण को तैजस सिद्ध करने के लिए यहां आगम प्रमाण का आश्रय भी लिया गया है। तथा अनुमान प्रमाण भी दिया गया है,—

"सुवर्ण तैजसम्
अत्यन्ताग्निसंयोगे प्यनुच्छिटामानद्रवत्वाधिकरणत्वात्
यन्नैवं तन्नैवं यथा पृथिवीति।"

इस युक्ति का आशय यही है कि सुवर्ण तैजस द्रव्य ह क्योंकि अत्यन्त अग्निसंयोग होने पर भी उसका द्रवत्व अविनाशी ही रहता है, जबकि पृथिवी आदि में ऐसा नहीं होता। अतः इस व्यतिरेकी अनुमान से सुवर्ण की तैजसद्रव्यता ही सिद्ध होती है क्योंकि यदि सुवर्ण पार्थिव होता तो घृतादि पार्थिव द्रव्यों के द्रवत्व की भांति सुवर्ण का द्रवत्व भी अग्नि के अत्यन्त संयोग से नष्ट हो जाता।

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पूर्वपक्षी शंका—

वैशेषिक दर्शन की उक्त स्थापना के विरुद्ध पूर्वपक्षी मीमांसक का मत है कि सुवर्ण एवं अन्य धातुओं के तैजसत्वं में कोई प्रमाण नहीं है। अतः यही मानना उचित है कि सुवर्ण एक पार्थिव द्रव्य है क्योंकि उसमें भी घृतादि पार्थिव द्रव्यों की भांति औपधिक तरलता पाई जाती है। तथा गुरुत्व एवं पीतत्व—इन दोनों गुणों का अधिकरण होने से हरिद्रा आदि की भांति सुवर्ण भी पार्थिव ही है। वह तैजस इसलिए भी नहीं माना जा सकता कि उसमें न तो उष्णस्पर्श होता है, न ही भास्वरशुक्ल रूप—अतः सुवर्ण को पार्थिव द्रव्य ही मानता चाहिए।

सिद्धान्तपक्षीय समाधान

मीमांसकों के उक्त आक्षेपों का उत्तर वैशेषिक आचार्यों ने भिन्न-भिन्न प्रकार से दिया है, यथा—"सुवर्णादि पार्थिव द्रव्य नहीं हैं क्योंकि अत्यन्त अग्निसंयोग होने पर भी उसके द्रवत्व का अधिकरण नष्ट नहीं होता। अतः इस अनुमान से उसका अपार्थिवत्व सिद्ध होता है तथा असांसिद्धिक या नैमित्तिक द्रवत्त से उसका तैजसत्व भी सिद्ध हो जाता है। शंकरमिश्र का कथन है कि पूर्वपक्षी की वे सब युक्तियां स्वरूपासिद्ध होने से हीन वलवाली हैं तथा सुवर्ण में नैमित्तिक द्रवत्व की सिद्धि से ही उसमें पृथिवी-विलक्षणत्व एवं तैजसत्व भी सिद्ध हो जाता है। सुवर्ण में पीतत्व एवं गुरुत्व की प्रतीति उसमें मिश्रित पार्थिव परमाणुओं के विशेष संयोग से होती है।

तैजस होने पर भी अन्धकार में सुवर्ण का प्रत्यक्ष इसलिये नहीं हो पाता कि पृथिवी के संबंध से उसका रूप अभिभूत रहता है। इसी पार्थिव द्रव्य के संबंध से ही सुवर्ण में गन्ध रस इत्याति गुण अनुभव होते हैं, जबकि वस्तुतः वे सुवर्णादि में संयुक्त पार्थिव द्रव्य में ही समवेत होते हैं। जहां तक ओषधियों में प्रयुक्त होनेवाली सुवर्ण एवं रजत् भस्मादि का प्रश्न हैं, उनमें प्रतीत होने वाले भाँति-भांति के रूपादि सुवर्ण के नहीं, उसमें मिश्रित अन्य तत्वों के प्रभाव से होते हैं।

निष्कर्ष—

इस प्रकार राष्ट्र है कि वैशेषिक दर्शन के भिन्न-भिन्न ग्रन्थों में अनेक

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प्रकार से यही सिद्ध किया गया है कि सुवर्ण पार्थिव नहीं, अपितु तैजस द्रव्य है। इन सब युक्तियों का निष्कृष्ट अभिप्राय यही है कि यदि सुवर्ण पार्थिव द्रव्य होता तो घृतेादि पार्थिव द्रव्यों की भांति अग्निसंयोग होने पर उसका भी नाश हो जाता किन्तु ऐसा नहीं होता। हम देखते हैं कि अग्निसंयोग होने पर सुवर्ण पिघल तो जाता है किन्तु जलकर नष्ट नहीं होता, उसके द्रवीभूत कण अक्षुण्ण रहते हैं। चूंकि तैजस कण तेज-संयोग से भी विकृत नहीं होते, इसी से सिद्ध होता है कि सुवर्ण पार्थिव नहीं, तैजस ही द्रव्य है। रूपवान् द्रव्य होने से सुवर्ण पृथिवी के अतिरिक्त केवल जल में ही अन्तर्भूत हो सकता है (क्योंकि रूपवान् द्रव्य ये तीन ही हैं) किन्तु स्वाभाविकद्रवत्व तथा शीतस्पर्श न होने से तथा जल के समान स्नेह से व्याप्त द्रव्यान्तर का संग्रह न करने के कारण भी सुवर्ण जलीय द्रव्य नहीं हो सकता और नैमित्तिक द्रवत्व का आश्रय न होने से सुवर्ण पार्थिव तो नहीं है, यह युक्ति-पूर्वक प्रतिपादित किया ही जा चुका है। फलतः परिशेषानुमान से यही सिद्ध होता है कि सुवर्ण तैजस द्रव्य है—

"तैजसत्वं हेमवृत्ति स्याद्धेम्नस्तेजसतेदृशी।
अग्नेरपत्यं प्रथमामित्यादि श्रुतितो पि च ॥"

XII.A. 50

THE ASPECTS 'SATYA' OR 'TRUTH' IN THE BRĀHMAṆAS

B. V. Kolhatkar, NAGPUR

The importance of Brāhmaṇa literature as indicating some aspects of indian philosophy is seldom recognised. In fact various principles of social and moral philosophy developed in India are briefly discussed in Brahmanas. The present article endeavours to discuss some aspects of 'SATYA' or truth as described in some of the Brāhmaṇas.

XII.A. 51

सांख्यदर्शन में ईश्वर

आशा मिश्र

सांख्यदर्शन को प्रायः निरीश्वर कहा जाता है क्योंकि सांख्यदर्शन का प्राप्त प्राचीनतम ग्रन्थ "सांख्यकारिका" तथा उसकी व्याख्याओं में सांख्य

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को निरीश्वर रूप में प्रतिपादित किये जाने की बात कही जाती है, तथापि उपनिषदों में प्राप्त प्राचीनतम सांख्य सेश्वर है—"मायां तु प्रकृतिं विद्यान्मायिनं तु महेश्वरम्" (श्वेताश्वतर उपनिषद्—4/10) तथा

"अजामेकां लोहितशुक्लकृष्णां बह्वीः प्रजाः सृजमानां सरूपाः ।
अजो ह्येको जुषमाणोऽनुशेते जहात्मेनां मुक्तभोगामजोन्यः ॥
(श्वेता० 4/5)

इस प्रकार उपनिषद् में महेश्वर प्रकृति का नियामक है। सांख्यकारिका में कहीं भी ईश्वर का उल्लेख नहीं है। जगत् की सृष्टि प्रकृति द्वारा मानी गई है—

"इत्येष प्रकृतिकृतो महदादिविशेषभूतपर्यन्तः ।
प्रतिपुरुषविमोक्षार्थं स्वार्थ इव परार्थ आरम्भः ॥"
(सांख्यकारिका-56)

वत्सविवृद्धिनिमित्तं क्षीरस्य यथा प्रवृत्तिरज्ञस्य ।
पुरुषविमोक्षनिमित्तं तथा प्रवृत्तिः प्रधानस्य ॥" (सांख्यकारिका-57)

मिश्र वाचस्पति की व्याख्या से सांख्य की निरीश्वरता को स्पष्ट शब्दों द्वारा पुष्टि हो जाती है—"आरम्भते इति आरम्भः" सर्गः महदादिभूतान्तः प्रकृत्यैव कृतो, नेश्वरेण, न ब्रह्मोपादानः नाप्यकारणः। अकारणत्वे ह्यत्यन्तभावोऽत्यन्ताभावो वा स्यात्। न ब्रह्मोपादानः, चितिशक्तेरपरिणामात्। नेश्वराधिष्ठितप्रकृतिकृतः, निर्व्यापारस्याधिष्ठातृत्वा-सम्भवात्। न हि निर्व्यापारस्तस्या वास्याद्यधिष्ठति" (सांख्यतत्त्वकौमुदी-56)

कपिलकृत जाने वाले सांख्यसूत्रों में परस्पर विरोधि विचारों का समावेश दिखलाई पड़ता है। सूत्रों से ईश्वर की सिद्धि का बोध होता है जब कि कुछ अन्य सूत्र ईश्वर की सत्ता का खण्डन करते हैं। एक ही कृति में परस्पर विरोधि विचार का प्रतिपादन बुद्धिगम्य नहीं। अतः यह भी निर्णय करना आवश्यक है कि सांख्यसूत्रों में ईश्वर की सत्ता का प्रतिपादन है या खण्डन। यहां निरीश्वरवाद का पोषण स्पष्ट शब्दों में किया गया है—"ईश्वरासिद्धेः" (सांख्यसूत्र-1/92)। ईश्वर न बद्ध हो सकता है, न मुक्त और न उभय विध, क्योंकि बद्ध जगत् की सृष्टि करने में समर्थ नहीं हो सकता, मुक्त

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ईश्वर जगत् की सृष्टि करेगा ही क्यों तथा उभयविध, या अनुभयविध ईश्वर का स्वरूप निर्धारण ही सम्भव नहीं—

"मुक्तबद्धयोन्यतराभावान्न तत्सिद्धिः । उभयथाप्यसत्करत्वम्"

(सांख्यसूत्र 1/93-94)

ईश्वर की सत्ता को सिद्ध करने वाले सूत्र भी प्राप्त होते हैं, यथा—"तत्सन्निधानादधिष्ठातृत्वं मणिवत्" (सांख्यसूत्र-1/96) अर्थात् ईश्वर अपने सामीप्य सत्ता द्वारा प्रकृति का अधिष्ठाता बन जाता है, उसे जगत् की सृष्टि के लिये कुछ करना नहीं होता, केवल सामीप्य ही पर्याप्त है, जिस प्रकार चुम्बक के सामीप्य से ही लोहे में क्रिया उत्पन्न हो जाती है। इस प्रकार एक ही ग्रन्थ में ईश्वर की सत्ता एवं असत्ता प्रतिप्रादन तत्व का निर्णायक नहीं। महाभारत पुराण एवं अन्य ग्रन्थों में यह सेश्वर सांख्य के दर्शन करते हैं। उदाहरण के लिये गीता का सांख्य सेश्वर है।

इस प्रकार उपनिषद् का सेश्वर सांख्य अपने सेश्वर रूप में पुराण तथा भहाभारत आदि ग्रन्थों में संक्रान्त हो गया, सांख्यसूत्रों में सांख्य सेश्वर एवं निरीश्वर उभयरूप में है तथा सांख्यकारिका में निरीश्वररूप में। यह क्यों ? क्या सांख्यकारिका का सांख्य वस्तुतः निरीश्वर है ? का सांख्यसूत्रों का सांख्य उभयविध है अथवा सेश्वर ही है ? प्रत्तुत शोधपत्र में प्रकृत प्रश्नों पर विचार किया गया है तथा ऐसी सम्भावना व्यक्त की गई है कि सांख्यदर्शन मूलतः एवं प्रमुखतः सेश्वर है।

XII.A. 52

REALITY IN EXISTENTIAL STATEMENTS AN ADVAITIC ANALYSIS

Haramohan Mishra, ORISSA

Though reality is invariably referred to in all existential statements like 'the pot is real', 'the substance is real' etc., how actually it is related with the concerned objects is difficult to understand. Different philosophical systems in India have explained this according to their peculiar world-views. Some think that such cognitions as 'The pot is real' etc. are made possible by the *svarūpa* of concerned things ; others think that it is due to the universal reality, inherent in the things ; where as some others think that it is due to the superim-

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position of the things on reality, which is one without a second. An analysis of the existential statements reveals the fact that among them the last view, upheld by the Advaitins is the only tenable one, as it consistently explains itself as well as the world of experience, where as the other theories cannot do it.

XII.A. 53

THE ORIGIN AND HISTORY OF NAVYA-NYĀYA

Sabita Misra, CALCUTTA

XII.A. 54

BHĀSARVAJÑA'S CONCEPT OF HETVĀBHĀSA

Surendramohan Mishra, KURUKSHETRA

Bhāsarvajña (950. A.D.) the great Naiyāyika of Kashmir and the author of *Nyāyasāra* and *Nyāyabhūṣaṇa* (auto-comm. on *Ns*), though a follower of Gotama, adopts a different way in the exposition of Nyāya categories. Hence his treat as a *nyāyaikadeśin* by posterity. He rejected many old theories introducing many an innovation into the Nyāya fold in order to render it a sounder footing to combat successfully the mighty position of the opponents especially the Buddhists. He refused to attach much importance to the rigid technicalities and worked for a reform of the whole system.

Bhās. appears so far to be the first and last logician to enumerate six distinct types of fallacies of the logical mark, viz. unproved (*asiddha*) contradictory (*viruddha*), irregular (*anaikāntika*), non-conclusive (*anadhyavasita*), mistimed (*Kālātyayāpadiṣṭa*) and counteracted (*prakaraṇasama*). The author holds that the five types mentioned by Gotama are not intended to restrict the Number, rather they ought to be construed as example of the many types possible. To the traditional five types of fallacies accepted by the Nyāya, Bhās. adds one more i.e. non-conclusive, which is also enumerated by Vaiśeṣika.

Bhās, defines *hetvābhāsa* in the line of Uddyotakara and Jayanta Bhaṭṭa but unlike them does not restrict the number to five and unlike the latter does not hold that the fallacies of the subject (*pakṣābhāsa*) or the fallacies of the example (*udāharaṇābhāsa*) are materially the fallacies of the logical mark. In the *Nyāyabhūṣaṇa*, Bhās. provides a datailed treatment of *hetvābhāsas* perhaps more

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successfully than his predecessors and counts them under the donotation of the points of defeat (*nigrahasthānas*) later.

According to Bhās., the unproved *hetu* is that where the existence of the *hetu* in the *pakṣa* is uncertain i.e, doubtful, disputed or ascertained as absent. The contradictory *hetu* is that which resides in both similar and dissimilar cases. The irregular is that which occurs in the subject and the similar and dissimilar instances, it would appear that whenever it so happens the *hetu* will also be contradictory. The uncertain *hetu* is explained as in Praśastapāda. While explaining the mistimed, Bhās, gives interesting explanation where he points out that it occurs whenever *hatu's* occurrence in the subject is sublated by a valid instrument. The counteracted *hetu* is that which somehow possesses the first tree conditions of a *hetu* but which establishes one's own side as well as the opposite of it which is underirable.

The present paper critically analyses in brief Bhās's cocept of *hetvābhāsa* evident in his *Nyāyasāra* and *Nyāyabhūṣaṇa* and also taking cue from the available commentaries on the former wherever necessary.

XII.A. 55

A PROBE INTO THE ORIGIN OF BRAHMAVĀDA IN INDIA

Bimalkumar Mukhopadhyaya, BHAGALPUR

Brahmavāda is very much pertinent in examining the principal religious tenets of India. A probe into the origin of this concept may lead us to some pre-Aryan notions. This assertion may be made evident from the extant sources including the Ṛgveda Saṁhitā, Bṛhadāraṇyakopaniṣad, Kena Upaniṣad & c.

It is said that in the Nāsadīya Sūkta the idea of monotheism is first expressed ; but it is worthy to note that the term 'Brahma' is absent in that Sūkta. In the Devī Sūkta (R. 10/125) Vāk, daughter to Ambhṛṇa, found to have been the first exponent of this concept. In the Bṛ. Upaniṣad (6/5) we find that the knowledge of Brahma has been inherited through female line. In the Kenopaniṣad (3/12 & 4/1) it is found that the Aryan gods were completely ignorant of the omnipotence of Brahma. Haimavatī Umā made them aware of that eternal existence. Undoubtely Umā was a hill-girl.

In the Aryan zone outside India Brahmavāda is nowhere a traditional view. The concept is purely indigenous and must have been

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rooted in this country, and the intruding Aryans got it through marital relation.

'Mana' of the Austronesians and 'Boṅgā' of the Indian Austrics seem to be the indigenous counterpart of this concept. It may also be evident from the term Manar 'Manarāa' 'Niamana' of the Sahajiyās from the Buddhist period down to our times.

XII.A. 56

भगवती प्रसाद वाजपेयीजी की दार्शनिकता

सुमङ्गला मुम्मिगट्टि

वाजपेयी जी की दार्शनिकता का जायजा लेने के लिए उनके जीवन और साहित्य से अवगत होना जरुरी है। साहित्यकार के जीवन या व्यक्तित्व का उसकी रचनात्मकता के साथ अटूट सम्बन्ध रहता है। एतदर्थ वाजपेयी जी के व्यक्तित्व का संक्षेप में परिचय पाता जरुरी है।

कर्म और धर्म का समन्वय एक ही व्यक्ति में पाता विलक्षणता व विशिष्टता का द्योतक है यही विलक्षण प्रवृत्ति वाजपेयीजी में पाई जाती है। इसके लिए उनका परिवेश ही मूल कारण है। किसान पिता की जी-तोड मेहनत वाप दादा मामा की अध्धवसाय वृत्ति तथा धार्मिक आस्था की पीढिगत बपौति भगवतीजी को मिली थी जिससे श्रमजीवी सजग साहित्यकार का निर्माण हुआ। वे प्रगतिशील जितने थे उतैने ही परंपरावादी भी थे। लेकिन परंपरा का अंधापालन नहीं करते थे। उनके इसी संतुलित व्यक्तित्व का प्रभाव साहित्य पर पडना स्वाभाविक था। उन पर महान आदर्श का प्रभाव भी रहा। खासकर महात्मा गान्धी, विनोबा और कार्ल मार्क्स का। उनका मार्क्सवादी दर्शन गांधीवादी अहिंसा से हि संचालित है। इस प्रकार इन विविध प्रभावों के शिकार बाजपेयी जी को द्वन्द्वात्मक संदिग्धता में खडेप पाने के बावजुद मानव मात्र की कल्याण भावना उन्हैं एक सही दिशा-दर्शन कराती है। इसीलिए उनके विचारों व वादों पर इसी आदर्शवाद का सेहरा है।

'कर्तव्य के प्रति निष्ठा, संयम और सदाचार के प्रति श्रद्धा, सत्य के प्रति अनुराग, ज्ञान के प्रति एक सतत जिज्ञासा और मानवता के उत्सर्ग के प्रति दृढ़ आस्था ही महान चरित्र के मुख्य आधार हैं। वाजपेयी के 'सत्य' की परिभाषा गांधी के 'सत्य' की तरह अपनी अंतिम परिणति में इश्वरीय नहीं

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होती। 'सत्य को रक्षा के लिए 'सत्य' को प्राप्त करने के लिए कष्ट सहना जरुरी मानते हैं। मनुष्य ही कष्ट मेलते, दुःख भोगते ऊपर उठता है, इसी में उसकी सार्थकता है। पीडा को सहना ही मानव का धर्म मानते हैं। दुख का दूसरा रूप 'मृत्यु' संहारक और सर्जक भी है, अमंगल औए मंगल भी है। मनुष्य काल के अनुशासन में हैं। 'मृत्यु' सिर्फ जीवनक्रम का 'नामांतर' है। मृत्यु से एक व्यक्ति की आँखें बंद होती हैं, तो खुलती हैं उससे गैरजिम्मेदार, निष्क्रिय समाज की आँखें।

'कर्म' को वाजपेयीजी जीने की पहली शर्त मानते हैं। कर्मपथ की असफलता को हार नहीं मानना चाहिए बल्कि सफलता तथा विजय तक पहुंचानेकी सीढी माननी चाहिए। अतः अनवरत प्रयत्न करना चाहिए। लेकिन कामचोर व सुविधाभोगी युवापीढी के प्रति उनके मन मै असंतोष है। कर्मठता के अभाव में आधुनिक व्यक्ति स्पर्धात्मक दुनिया के पल पल की होड में पिछड जाता है।

समाजवेद्धार के लिए अहिंसात्मक क्रांन्ति ही अधिक उपयोगी है। अहिंसात्मक क्रांन्ति की पैरवी करने का कारण गांधीवाद का असर है। सामाजिक क्रांन्ति वाहरी दवाव और नमन से संभव नहीं वरन् व्यक्ति और समाज के चरित्र के आमूल चूल परिवर्तन से संभव है। इसे हृदय परिवर्तन के सिद्धांत से ही किया जा सकता है। इसीलिये उनके साहित्य में कई पात्रों के हृदय परिवर्तन का चित्रण पाया जाता है।

'पाव-पुण्य' की सनातन परिभाषा उन्हें स्वीकृत नहीं। उसमें भी आदर्शवाद का स्वर ही मुखर है, 'धर्म' के नाम पर संकीर्ण मनोवृत्ति पनपने के पक्ष में नहीं। चारित्रिक श्रेष्ठता को ही वे उच्च-नीच, कुलीन-अकुलीन होने का मानदंड स्वीकारते हैं।

मन-बचन कर्म की कलुपता धोते उन्नयन के पथ पर अग्रसर होने में ही वे विश्वास करते हैं। निष्कर्षतः कहा जा सकता है कि उच्चादर्शों से समन्वित उनकी दार्शनिकता विश्वास और आस्था की थुरी पर टिकी हुई है।

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XII.A. 57

IMPORT OF THE NEGATIVE SENTENCE ACCORDING TO PRABHĀKARA

M. Srimannarayana Murti, TIRUPATI

The negative sentence like '*mā hiṃsyāt sarvā bhūtāni*' is interpreted differently by Kumārila and Prabhākara. Kumārila takes it as a *prasajyapratiṣedha*; a sentence with the negative particle connected with the verb means the prohibition of the action denoted by the verb. On the other hand Prabhākara holds that the negative sentences are to be treated on a par with the injunctive sentences like *somena yajeta*. For example *mā hiṃsyāt sarvā bhūtāni* purports according to Kumārila the prohibition of the action of killing of the living beings and this appplies in the case of a person who is prone to kill the living beings. Whereas it means according to Prabhākara an injunction in the form "I shall not kill the living beings" and this is applicable to all the persons. In other words, while the negative sentence is a prohibitive injunction to Kumārila, it is a positive injunction to Prabhākara. The difference in the interpretation lies on how the sentences are classified and the denotation of their import is explained. In this paper an attempt is made to explain in full the stand of Prabhākara regarding the negative sentence.

XII.A. 58

CONCEPT OF GOD ACCORDING TO DVAITA VEDANTA

E. Easwaran Nampoothiry, KERALA

Advaita, Dvaita and Viśiṣṭādvaita are the three principal schools of Indian Philosophy. All these systems agree that the central teachings of the Upaniṣads is the Brahman which is the ultimate principle underlying the phenomenal world or the Universe (prapañca) and the souls. The phenomenal world and the souls (jīvas) cannot be explained without postulating Brahman as their essential basis. But there is difference of opinion among these principal schools of Vedanta in the manner in which the Universe and the souls can be said to be connected with the Brahman. So also the nature of Brahman or God is conceived differently by Advaita on the one hand and Dvaita and Viśiṣṭādvaita on the other. In the present paper an

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attempt is made to deal with the concept of Brahman or God according to Dvaita Philosophy, with special reference to the *Viṣṇutattva-vinirṇaya* of Madhvācārya.

The following topics are dealt with in this paper.

(1) The Sadāgamas or the Valid scriptures according to Dvaita.
(2) The importance of Sabdapramāṇa.
(3) Svataḥ prāmāṇya and parataḥprāmāṇya of the pramāṇas.
(4) The eternality of the Vedas.
(5) Bheda is established.
(6) The relation between God and individual souls.
(7) The cosmic activity of God.
(8) Mokṣa or liberation according to Dvaita philosophy.

XII.A. 59

WHERE THE BUDDHISTS AND THE ORTHODOX PHILOSOPHERS MEET

Satyabrata Pahari

Indian Philosophy is generally classified as Āstika and Nāstika. The Buddhists along with the Jainas and Cārvākas are called Nāstikas, while the Nyāya, Vaiśeṣika, Sāṅkhya, Yoga, Vedānta and Mimāṃsā are called Āstikas. The two groups differ widely in their philosophical positions. The causes of this difference are logical, philosophical, as well as, psychological. But starangly enough, there are some points where these extremes meet. For example—

(i) The Upanisads speak of the Brahma-Vihāra which the Buddhist have accepted in full.

(ii) The four Ārya-Satyas acclaimed as the greatest contribution of the Buddha are utilised in the Nyāya-Bhāṣya of Vātsyāyana. Yoga-Bhāṣya of Vyāsa and some Vaidyaka-works.

(iii) The ten-fold classification of merits and demerits illustrated in the Nyāya-Bhāṣya (1.1.2) of which an echo is found in the Mahābhārata and the traditional orthodox practioe has been used in the Buddhist texts also.

(iv) Nyāya-Sūtra (1.1.2) shows a particular mode of arranging entities which is comparable to the list of Buddhist Nidānas arranged in the same order.

(v) The Ārya Aṣṭāngika Mārga of the Buddhists can well be compared with the Dharma-Mārgas counted in the Mahābhārata.

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Besides, a good number of verses in the Mahābhārata have been utilised in the Pali Buddhist texts with slight changes here and there to suit the Buddhist context.

We, thus, find correspondence between the two opposite camps on vital issues, which generally escape the eyes of the votaries of the respective schools.

XII.A. 60

भारतीय दर्शन में सूक्ष्म शरीर की अवधारणा

डा० गयाराम पाण्डेय, वाराणसी

सांख्य, वेदान्त तथा कुछ अन्य दर्शनों में जीवात्मा के संसरण की उपपत्ति के लिए स्थूल शरीर के अतिरिक्त एक सूक्ष्म शरीर की भी अवधारणा मिलती है। परन्तु इस सूक्ष्म के अवयवों के विषय में उनमें ऐकमत्य नहीं है। यहाँ तक कि शाङ्कर वेदान्त के ही भिन्न-भिन्न ग्रन्थों में इस विषय में परस्परभिन्न मत प्राप्त होते हैं। ये मतभेद मात्र विवरण-सम्बन्धी है या सूक्ष्म दृष्टिभेदों का संकेत करते हैं।

ऐसा प्रतीत होता है कि सूक्ष्मशरीर की अवधारणा मानव शरीर को ही ध्यान में रखकर की गई है। यह तो सुविदित ही है कि इन दर्शनों के अनुसार संसारी जीव मानवेतर स्थावर तथा जंगम शारीरों को भी ग्रहण करते हैं। यह भी सुविदित है कि सर्ग से लेकर प्रलय तक एक जीवात्मा का सम्बन्ध एक ही सूक्ष्म शरीर से रहता है। फिर एक ही सूक्ष्मशरीर का सम्बन्ध स्थावर-जंगम सभी शरीरों के अधिष्ठाता जीवात्मा से कैसे होगा? इसी प्रकार के कुछ अन्य प्रश्न भी सूक्ष्म शरीर की अवधारणा के विषय में स्वभावतः उठते हैं। प्रस्तुत निबन्ध में शास्त्रीय चिन्तन के आलोक में इन प्रश्नों का समाधान खोजने का प्रयास किया गया है।

XII.A. 61

काश्मीर शैवदर्शन में सत्कार्यवाद

कौशल कुमार पाण्डेय, लखनऊ

भारतीय दर्शन में सृष्टि प्रक्रिया के सम्बन्ध में विशद् रूप से विचार किया गया है। कारण और कार्य के सम्बन्ध में विद्वानों के अनेक मत रहे हैं। परिणामस्वरूप अनेक वादों की स्थिति अपरिहार्य सी हो गयी है असत्कार्य-

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वादी और संघातवाद को, न्यायवैशेषिक आरम्भवाद को तथा वेदान्ती विवर्त-वाद को अपने मत की पुष्टि के लिए व्याख्यायित करते हैं। प्रधान वैष्णव दार्शनिक रामानुज तथा सांख्यवादी सत्कार्यवाद को मानते हैं। इन सभी दर्शनों के परिप्रेक्ष्य में काश्मीर शैवदर्शन अपनी सृष्टि प्रक्रिया को विशिष्ट रूप से प्रतिपादित करता है। यहाँ सभी कुछ यथार्थ है। कार्य कारण में ही अव्यक्त रूप से उपस्थित रहता है। परमतत्त्व शिव है। उनकी प्रकाश और विमर्श नामक शक्तियों से इस सृष्टि की उत्पत्ति होती है। परमशिव अपने परिपूर्ण "अहम्" में अभिन्न रूप से "इदम्" रूपात्मक विश्व का अवभासन करता है। जिस प्रकार दर्पण में परस्पर अलग-अलग प्रतिविम्बित वस्तुएं दर्पण से भिन्न न होते हुए भी भिन्न आभासित होती हैं उसी प्रकार परमशिव अपने अन्तर्गत अभिन्न रूप से अवस्थित नाना प्रकार के विश्व को भिन्नवत् आभासित करता है। जैसा कि तन्त्रालोक में कहा गया है :—

निर्मल मुकुरे यद्वद् भान्ति भूमिजलादयः।
अमिश्रास्तद्वदेकस्मिंश्चिन्नाथे विश्ववृत्तयः॥

इस मत में सत् वस्तु से सत् की उत्पत्ति होती है किन्तु अन्य दर्शनों की तुलना में यह सत्कार्यवाद किंचित् भिन्न है।

XII.A. 62

"LOGIC BEHIND POSTULATING NIRVIKALPAKA-PRATYAKṢA"

Brindaban Patra, POONE

Gautama, the founder of the Nyāya system of logic, defines perception as a cognition arising out of the sense-object-contract, which is (I) inexpressible in words (*avyapadeśya*), (ii) uncontracted (*avyabhicārin*) and definite one (*vyavasāyātmaka*, NS. 1.1.4. Though he has given a clear-cut definition of perception in his *NS.*, Yet he has not classified perception in to *nirvikalpaka* and *savikalpaka*. With regard to the interpretation of the NS. 1.1.4., especially the words *avyapadeśya* and *vyavasāyātmaka*, efforts have been made by Vātsyāyana, Uddyotakara, Vācaspatimiśra and Udayana to discuss it at great length. It is Vācaspatimiśra who introduced the distinction of *nirvikalpaka* and *savikalpaka* in the interpretation of *NS.* 1.1.4. Very likely, he had borrowed this distinction from the Buddhist and incorporated them in the Nyāya system. Actually speaking,

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Dignāga, the noted Buddhist logician of 5th century A.D. made clear-cut distinction between *nirvikalpaka* and *savikalpaka* in Indian logic. Jayanta, the poet Naiyayika has given so many alternative explanations of the term *avyapadeśya* in his Nyāyamañjarī. The later Nyāya-Vaiśeṣika writers including the Navya-naiyāyikas unanimously accepted *nirvikalpaka* perciption.

We find that Śaśadhara, a pre-Gaṅgeśa Navya-nyāya writer, has devoted a particular chapter on *nirvikalpaka* perception in his Nyāya-siddhāntadīpa to prove the logical necessity of *nirvikalpaka*. Quoting different views of the opponents on this issue he has analysed those arguments in details and tried to refute them and finally he establishes the necessity of postulating *nirvikalpaka* perception. Gaṅgeśa, following the dictum of Śaśadhara further adds several grounds for accepting *nivikalpaka*.

The paper makes a survay of all these views and finally analyses and examines them so that the necessity of postulating the *nirvikal-paka-pratyakṣa* becomes clear.

... ...

XII.A. 63

MUTUAL SUPERIMPOSITION ADVOCATED BY SARVAJÑĀTMAMUNI

Sujata Purkayastha, GAUHATI

The Advaita Vedāntins in general accept a mutual superimposition in the case of the superimposition between the self and the non-self (i.e., the mind, body etc.). That means, just as the self is superimposed on the not-self, so the not-self is superimposed on the self.

Sarvajñātmamuni, however, generalises this concept of mutual superimposition and advocates mutual superimposition both in the case of the self and the not-self and in other cases of ordinary illusions like nacre-silver etc. That is, according to him, in the case of the illusion of nacre-silver in the form of 'this is silver' also, just as 'silver' is superimposed on 'this', so 'this' is superimposed on 'silver'.

Here, the problem is that if mutual superimposition is accepted, nihilism will creep in. For in the case of the superimposition between the self and the not-self, the self also, being the object superimposed,

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is bound to be false. Similarly, the 'this' aspect in the nacre-silver illusion also, being superimposed on 'nacre', is to be sublated by true knowledge. This position will give rise to nihilism. To solve this problem, Sarvajñātmamuni makes a distinction between the adhiṣṭhāna or the locus of superimposition in its particularity and the ādhāra or the locus in its generality. Adhiṣṭhāna is that which is concealed by ajñāna. Ādhāra is that portion of the adhiṣṭhāna which appear in superimposition as associated with the object superimposed. For example, in the case of the nacre-silver illusion as 'this is silver', the nacre which is concealed by ajñāna is the adhiṣṭhāna, while the 'this' portion is the ādhāra. Sarvajñātmamuni says that it is ādhāra which is sublated by right knowledge, but the adhiṣṭhāna is never sublated. And, accordingly, the problem of nihilism does not arise.

XII.A. 64

A BUDDHIST CRITIQUE OF NYĀYA-THEISTIC-ARGUMENT
(With a special reference to Ratnakīrti)

Vibha Rajvanshi, KURUKSHETRA

In different systems of Indian Philosophy, the idea of God is discussed in various forms. We find that there have been particularly two opposite viewpoints about the concept among the people. That is why it became a subject of debate between theists and atheists. The Nyāya theologicians tried to prove it logically with many inferential arguments. The Buddhist logicians took the initiative to refute these arguments emphatically pointing out the fallacies. In this way, a vast literature was dveloped regarding theistic and atheistic approach.

Ratnakīrti a Buddhist logician of 11th Century, has presented a Buddhist critique of Nyāya Theistic argument in his work 'Īśvarasādhanadūṣaṇam'. He has also quoted and referred to his many predecessors, both of Nyāya and the Buddhist logic. In this way, where we find a brief account of the tradition prevalent in those days, we also get a sufficient information about the logicians who preceded Ratnakīrti.

Although Ratnakīrti follows the track of his predecessors, he has maintained his individuality being very much precise and lucid. He deals with the subject in a way of debate as if the opponent is present before the author. His work, in a way, is a summary of his

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guru's (Jñānaśrīmitra's) work 'Īśvaravādaḥ'. But the disciple's work seems to be more systematic and approachable. The work aims to conclude that the concept of God is a mere hypothesis which misleads a common-man.

Thus, the work deepens our understanding about the dispute between the Nyāya and the Buddhist concerning the concept of God.

XII.A. 65

NĀRĀYAṆA TĪRTHA'S CONTRIBUTION TO THE INDIAN PHILOSOPHICAL SYSTEMS

I. Venkateswar Rao, TIRUPATI NORTH (A.P.)

NĀRĀYAṆA TĪRTHA (=NT) of 17th century is known well by his lyrical composition viz. *ŚRĪ KRISHNA LĪLĀ TARANGINI* (=SKLT) with reference to which he is usually identified. It is generally doubted that different other works ascribed to him may not belong to one and the same author, thus giving scope to assume many NTs. Added to this, manifold intricacies about his life, personality, name, place and his works are surrounding the problem of the identity of NT. Thus, there is a need for a study pertaining to his identity based on his biographical data and on the works ascribed to him. A separate and systematic study about his life and works can justify the identity of NT as the same author of other works on different systems.

There are many works other than SKLT, with the authorship of NT. Most of them are commentaries on the works of other authors. NT wrote sub-commentaries also on his own and others commentaries. He also produced independent treatises with his own commentaries. His works were also commented upon by other writers.

NT interpreted others works through his commentaries and reconciled the respective systems with the other philosopical doctrines. With regard to some of his works, he did not want to leave any scope to others to interpret his works in their own committed fashion. So he himself commented on and elaborated some of his independent treatises. Thus he wanted the philosophical thinkers of his period and of later time to direct to his own line of thinking of one unity and reality underlying in the seemingly diverse philosophical systems, all of which are either independent or interdependent means to serve the realization of ultimate Reality.

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NT contributed profusely, not only to the entire philosophical realm in general, but also to the individual systems of philosophy in particular, in addition to music and dance. He advocated *bhakti-jñāna* synthesis and treated bhakti also as equally *dārśanic* doctrine and as independent and perfect as *jñāna*. He supported the theory of *bhakti-rasa* relating to aesthetic pleasure as well as spiritual bliss. He practically demonstrated how music and dance can also be the means to spiritual attainment. For the guidance of the spiritual aspirants of any time, he transmitted, to the extent and in the manner best possible, his spiritual style to a theoritical form of SKLT which blends in itself the divergent intellectual doctrines of philosophy, emotional aspects of devotion and their expressive forms of music and dance.

We can see devotional attachment and spiritual detachment, the realization of Absolute and the worship of idol, ecstatic music and dance and total renouncement, the aesthetic beauty of enchanting lyrical poetry and highly intellectual and logical doctrines—all in one and in the works of one and the same NT. He was regarded in his time, with high esteem as the living Reality. He still continues to be regarded so by the devotees of his traditional line.

This paper further introduces NT's works and their rich contribution to the whole of Indian philosophic thought in general and to the indivídual schools of traditional philosophy in particular and thereby showing the spirit of synthesis among different systems which he underlined in all his works.

XII.A. 66

VEDANTIC AND WESTERN APPROACHES TO THE PROBLEM OF DEATH, IN PHILOSOPHICAL POETRY

Subroto Roy, BIRBHUM (W.B.)

In all philosophical and consequently, literary thinking, the phenomenon of death has posed one of the most serious problems to which neither science nor philosophy itself has been able to provide any universally acceptable answer. Biology has established that death results in total disintegration and therefore negation of the body but life has a physically continuous existence through palpable forms transmitted from generation to generation, in spite of the death of all individuals. Philosophy postulates the existence of a soul, differentiating human beings from all other creatures

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and giving him a unique identity and ego. The belief that the body, being matter, dies but the soul is immortal being etherial, appears to be universal. The certainty of physical death, and the indestructibility of the soul being only taken for granted but as yet impossible to prove, creates a complex, enigmatic situation capable of various philosophical explanations and interpretations, offering rich literary possibilities. The classical Indian concept of death is clearly laid down in the Gita, particularly in Slokas 13 to 22 of the Second Chapter, but a corresponding well-defined answer appears to be absent in European thought, the Catholic Inferno-Purgatory-Paradise heirarchy notwithstanding. Till the middle ages the difference between the Oriental and Occidental philosophic views on death as reflected in poetry, appears to have been less marked and similarities more patent, than in later times till now. Between Dante's 'Divine Comedy' and Sri Aurobindo's 'Savitri', in spite of many major differences, the correspondences are unmistakeable but between the works of Wordsworth, of Keats and Rabindranath or Harindranath, the many similarities notwithstanding, the difference is unbridgeable. The reason for the difference may lie partly in the philosophies themselves, and in the consequently inflated or deflated personal ego characterising different cultures, and in the rapidly increased and still increasing social insecurity that hounds modern Europe and America.

XII.A. 67

THE UPANISHADS AND W.B. YEAT'S POEMS— A COMPARISON

T. S. Rukmani, DELHI

The Upanishads embody the esoteric teachings of the Indian Rishis (seers). An attempt to understand the world and the living beings is seriously attempted in these books and many mysterious thoughts developed in the process. The theory that the ultimate truth is Brahman which is both transcendent and immanent is a unique contribution to philosophic thought. This Brahman, the only reality, can only be a matter of experience and can never be known as one knows an object in the ordinary sense. Similarly the concept of an Unity of Being at all times not withstanding the world and the living beings inhabiting it is expressed as pūrṇa the complete, in the Upanishads,

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It is a matter of surprise and wonder that similar mysterious statements with regard to the world and reality finds expression in the works of some great men all over the globe. In recent times the poems of W.B. Yeats reveal similar thoughts strengthening the belief that these perhaps exists a higher realm of experience which is reserved only for those who can transcend the physical plane of existence.

The symbol of the gyre, the circle, the sphere in Yeats 'contrives' to reveal to us some mysteries but holds other mysteries we may never hope to comprehend at least not during the moment that we are incarnate in this world'. This sphere is a matter of experience according to Yeats which resembles very much the experience of Brahman in the Upanishads. There is thus a parallelism of ideas and language in the Upanishads and in Yeats works.

This paper tries to capture such parallelisms.

XII.A. 68

न्यायमते सुखसाधनत्वज्ञानस्य प्रत्यक्षत्वोपपत्तिः

श्रीविश्वरूप साहा

अयं कपित्थो मम सुखसाधनमित्यत्र सुखज्ञानं जायते। सुखसाधनत्वज्ञानमिदं प्रत्यक्षप्रमाणस्य फलम् उत अनुमानस्येति विचार्य्य सिद्धान्ते प्रत्यक्षप्रमाणस्य फलमिति कथयिष्यते प्रबन्धेऽत्र। तथाहि—सुखस्य पूर्वं मानसप्रत्यक्षं भवति पश्चात् कपित्थो यदा चक्षुषा संयुज्यते तदा सुखसाधनत्वोपनयेन सुखसाधनत्वकपित्थयोः सम्बन्धग्रहणं चाक्षुषं भवति, सुरभि चन्दनमितिवत्। तत्र च कपित्थफलेन सह चक्षुषो लौकिकसन्निकर्षः, सुखसाधनत्वेन सह ज्ञानलक्षणरूपालौकिकसन्निकर्षश्च भवति। स चालौकिकसन्निकर्षः कपित्थसंयुक्तचक्षुः संयुक्तमनः-संयुक्तात्मसमवेत (स्मृति) ज्ञानविषयत्वरूपः। अतः सुखसाधनत्वे कपित्थसंयुक्तचक्षुः संयुक्तमनः संयुक्तात्मसमवेतज्ञानविषयत्वरूपसन्निकर्षः स्वीक्रियते। तथाच मनसा सुखमवगम्य कपित्थञ्च चक्षुषा दृष्ट्वा सुखसाधनं कपित्थोऽयमिति मनसैवावधीयते। अतः प्रत्यक्षे इन्द्रियस्य करणतया सन्निकर्षस्य च व्यापारविधया सुखसाधनत्वज्ञानं प्रत्यक्षप्रमाणजन्यमिति वक्तुमुत्सहामहे। इति परामर्शोऽयं प्राधान्येन न्यायमञ्जरीमतमवलम्ब्य प्रस्तुतः तत्र च प्रसङ्गात् शक्तेरप्युल्लेखः कृतः।

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"TE SAMĀDHĀVUPASARGAḤ...(P.Y.S. III. 37)"—A RE-VISIT

G. S. Sahay, LONAVLA

The sutra "te samādhāvupasargaḥ vyutthāne siddhayaḥ" from the Vibhūti Pāda of Pātañjala Yoga Sūtra has apparently reduced the significance and essentiality of the whole chapter from the spiritual point of view. Its English translation as well as the commentaries clearly indicate that "these supernatural powers" or, better to use the term 'vibhūtis' work essentially as obstacles in the achievement of the highest goal of Yoga. The author of this article contends that the meaning and the purport of the Sūtra and its Bhāṣya need re-examination. The traditional meaning of this Sūtra seems to have certain lacunae and therefore, simply on the basis of the traditional meaning given, the importance of Vibhūti Pāda should not be under-estimated. This contention is also supported by the space that Patañjali has devoted for the discussion of Vibhūtis in this chapter. It is noteworthy that these Vibhūtis are not merely enumerated as a matter of course because they are the resultant phenomena arising along the path of Yoga. But the presentation seems that they are to be practically utilized by the Yogin for distinguishing oneself from Prakṛti and thus achieving the SUMMUM-BONUM of Yoga as conceived by Patañjali. These were the thoughts that led the author to reconsider the meaning and purport of the Sūtra quoted above.

XII.A. 70

VĀDIRĀJA THE DVAITA POET

D. N. Shanbhag, DHARWAD

Vādirāja (1480-1600 A.D.) was a celebrated philosopher and a poet, who propagated the Dvaita Vedānta of Madhvācārya. In his *Mahākāvya*, the RUKMIṆĪŚAVIJAYA believed to have been composed to excel Māgha's ŚIŚUPĀLAVADHA, he has utilised all the opportunities to high light and vindicate the Dvaita doctrines. He shows his reverence to Madhvācārya. He calles the Dvaita Vedānta as *Sat-śāstra*. While interpreting the incidents of the BHĀGAVATA, the source of his subject-matter, Vādirāja introduces the Dvaita tenets. He makes the effective use of *śleṣa* or pun to explain the teachings of Madhvācārya. Thus Vādirāja's RUKMIṆĪ-ŚAVIJAYA deserves to be studied both for its poetic merits and for its philosophical teachings.

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XII.A. 71

PRIMACY OF PERCEPTION

Subhas Chandra Saha Roy

In my paper I have discussed the following points :

First, a distinction has been made between external and internal question and it has been shown that the question of Primacy of perception is an external question while other question regarding the role played by perception are arbitrary in cases of conflict between different sources of knowledge and as such are internal question.

Secondly, it is shown that perception is the basic source or primary source of knowledge as other modes of knowledge presuppose perception. Perception alone does not depend on any type of cognition.

Thirdly, it is shown that when there is doubt in any means of knowledge other than perception that can be removed by perception.

Fourthly, I have also discussed the point that in the conflict between different types of knowledge perception generally over rides and in this sense perception is the basic source of knowledge.

XII.A. 72

IS ARTHĀPATTI AN INDEPENDENT PRAMĀṆA ?

Rajendra Nath Sarma, GAUHATI

Arthāpatti is one of the pramāṇas acccepted by the two schools of Mīmāṁsā and Vedānta. Of course, while the Prābhākara school of Mīmaṁsā recognises five pramāṇas, the Bhāṭṭa school of Mīmāṁsā and Vedānta admit six pramāṇas including Anupalabdhi. The other four pramāṇas common 'to these three systems are Pratyakṣa, Anumāna, Upamāna and Śābda. The schools of Nyāya, Vaiśeṣika and the Sāṁkhya do not recognise Arthāpatti as an independent pramāṇa. They want to include it in Anumāna. They reject the views of the Prābhākara Mimāṁsā, Bhāṭṭa Mīmāṁsā and Vedānta on Arthāpatti. But the Mīmāṁsakas and the Vedāntins strongly put forward their arguments in support of their admitting Arthāpatti as an independent pramāṇa.

An attempt is, therefore made in this paper to assert that Arthāpatti can be accepted as an independent pramāṇa.

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XII.A. 73

अद्वैतवादे अविद्यास्वरूप वर्णनम्, तन्नाशोपायश्च

शारदानन्द शर्मा, हाजीपुर

सृष्टिरियं प्रकृतिनियमाधीना, सैव प्रकृतिरविद्या मायादिरूपा। अविद्यैव जीवः ईश्वरभिन्नः स्वात्मानम् परिगणयति। निखिला सृष्टिः अविद्यया जायते, वर्द्धते, नाशमुपैति। तद्भिन्ना विद्या या विमुक्तये भवति। तत्तु जीवेश्वरयोरभेदः। निखिलं जगत् ब्रह्ममयम्। तदभिन्नम् न किमपि इति बोधेनैव अविद्यायाः नाशः भवति। तथाहि अध्यात्म रामायणे—

"देहोऽहमिति या बुद्धिरविद्या सा प्रकीर्तिता।

अथ च

अविद्या संसृतेर्हेतु विद्या तस्य निवर्त्तिका।

"अविद्योपाधिः सन्नात्मा जीव इत्युच्यते। एतत् कोशपञ्चात्मकं मदीयं शरीरं मदीयाः प्राणाः मदीयं मनः, मदीया बुद्धिरेतद् सर्वम् अविद्या वशादिवानुभवन्ति जीवाः। काम क्रोध लोभ मोहादयः सर्वे दूताः अविद्यायाः। अविद्या वशादेव पुत्रकलत्रादिमये महामोह कूपे पतन्ति जीवाः। यावत् पर्यन्तम् अविद्या वशाद् जीवेश्वर भेद बुद्धिस्तिष्ठति तावत् पर्य्यन्तम्—"पुनरपि जननं पुनरपि मरणं पुनरपि गर्भनिवासम्॥" जन्म मरणादिका क्रिया प्रचलति।

अतः अविद्यानाशाय विद्याऽवश्यकी। यतोहि—

"कुरुते गंगासागर गमनं व्रत परिपालनमथवा दानम्।
ज्ञानविहीनः सर्वमनेन मुक्ति र्न भवति जन्मशतेन॥"

अतएव देवी भागवते—

"विना ज्ञानेन सर्वत्र नैव मुक्तिः कदाचन।
भ्रमतां काल चक्रेऽत्र नराणां त्रिगुणात्मके॥"

तथाहि गारुड़े—

"न वेदाध्ययनान्मुक्तिर्न शास्त्रपठनादपि।
ज्ञानादेव हि कैवल्यं नान्यथा वनितात्मजा॥"

यथाऽमृत तृप्त जनस्य नाहारस्य प्रयोजनम् भवति तथैव तत्त्वज्ञानिनाम् शास्त्रस्य प्रयोजनं न भवति।

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XII.A. 74

औपनिषद दर्शन में काल-ब्रह्म की परिकल्पना

सत्यप्रकाश शर्मा, अलीगढ़

औपनिषद दर्शन आर्यमनीषा की सर्वोत्तम उपलब्धि है। सृष्टि के उदय और विकास, सुख की प्राप्ति और दुःख का विनाश आदि मुलभूत समस्याओं पर विभिन्न दृष्टिकोणों से विचार करते हुए ऋषियों मे इस सृष्टि के कारणरूप में प्रकृति पुरुष, ब्रह्म, काल आदि अनेक तत्त्वों की परिकल्पना की। इन सभी तत्त्वों के स्वरूपों का उन्मेष कुछ इस प्रकार किया गया कि उनकी स्वरूप-गत समान विशेषताओं के कारण उनमें पारस्परिक समीकरण स्थापित हो गया। काल और ब्रह्म—ऐसी ही दो शक्तियाँ हैं जो परस्पर भिन्न होते हुए भी समीकृत कर दी गयी हैं। कैवल्योपनिषद् में काल को ब्रह्म कहा गया है जबकि सुबालोंपनिषद् में नारायण को ही काल की संज्ञा से अभिहित किया गया है। श्वेताश्वतर में काल को स्वभाव, नियति, यदृच्छा और सभी भूतों का कारण बताया गया है। बृहदारण्यकोपनिषद् में दिन और रात को सभी परिवर्तनों का स्रोत बता कर काल को ब्रह्म से उद्भूत माना गया है। उसके अनुसार काल ही सभी भूतों को अपने अन्दर पकाता है, वही यह जानता है कि काल कहाँ पकाया जाता हैं और वही वेदों का ज्ञाता है।

तैत्तिरीय आरण्यक में काल की तुलना नदी के निरन्तर प्रवाह से की गयी है जिसमें अनेक अन्य स्रोत आकर मिलते रहते हैं और इसीलिए वह कभी क्षीण नहीं होता। लेकिन प्रयोगसिद्धकाल और अखण्ड काल में स्पष्ट अन्तर भी स्वीकार किया गया है। काल-विभागों को प्राण आदि के रूप में जहाँ भी ग्रहण किया गया है, वह केवल प्रतीकात्मक है और विशेष प्रयोजन को प्रदर्शित करता है। इस शोध निबन्ध में काल के इसी स्वरूप का परीक्षण किया गया है।

XII.A. 75

अलुप्तशक्तिमान्

सुरेन्द्र कुमार शर्मा, दिल्ली

सिद्धों के मत में शक्ति रहित शिव जगत् का कारण नहीं हो सकता क्यों कि स्वयं की अभिव्यक्ति हेतु उसे सक्रिय होना पड़ता है और यह सक्रियता

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ही उसकी शक्ति है जो अपने आधार का बोध कराती है। सक्रियता न तो सांख्य सदृश पुरुष से भिन्न है, न ही अद्वैत की अनिर्वचनीया माया और न ही द्वैतों सदृश परम की अधीनता में निर्माण करने वाली शक्ति है अपितु यह पूर्ण चेतन एवं परम से नितान्त अभिन्न है जिसकी पृथक् कल्पना व्यर्थ है—'सर्वथा शक्तिमात्रत्व न पृथग्गणना क्वचित्'।

हमारे अनुभव के स्तरों पर दृष्टिगोचर होने वाले समस्त प्रपञ्च वस्तुतः शक्ति के आत्मलाभ के अतिरिक्त कुछ नहीं हैं। सुसूक्ष्म, लिङ्गात्मक एवं स्थूल जगत् शिव से अभिन्न शक्ति का ही प्रसार है, अर्थात् समस्त विश्व तब तक शिव रहता है जब तक शक्तिमान् रहता है और शक्ति विहीन होने पर शव हो जाता है। 'एकोऽहं बहुस्याम प्रजायेय' इस श्रुति वाक्य से बोध होता है कि ब्रह्म के अन्तरङ्ग में ही शक्ति का वास है जो अव्यक्त से व्यक्त की ओर उन्मुख हो रही हैं। इसी संकल्पात्मिका शक्ति द्वारा ही परम का प्रजा रूप में आत्मप्रकटीकरण होता हैं जिसका साक्षात्कार किया ध्यान योग द्वारा ऋषियों व मुनियो एवं योगियों की अतीन्द्रिय स्तर पर विचरणशीला ऋतम्भरा प्रज्ञाने—'ते ध्यानयोगानुगता अपश्यन् देवात्म शक्ति स्वगुणैर्निगूढाम्'।

इसी चिति अथवा कला द्वारा ही परम निखिल ब्रह्माण्ड के रूप में अभिव्यक्त होते हैं अतः सक्रिय होने पर ही शिव जगत् के कारण सिद्ध हैं और बिना आधार के शक्ति की कल्पना असिद्ध है। शिव प्रकाश रूप और शक्ति विमर्श रूप है तथा प्रकाश के विना विमर्श और विमर्श के विना प्रकाश व्यर्थ ही है क्यों कि ये दोनों अंश अविनाभूत रूप में विराजित होते हैं। यथा भैरवयामलतन्त्र में कहा गया है कि 'न शिवेन विना शक्तिः शिवोऽपि न तया विना'। और इन दोनों की साम्यावस्था ही परम पद है। इस स्थिति में शक्ति शाक्त से सामरस्य भावापन्न होकर विराजमान होती है और इसी अद्वय भाव को सिद्ध 'अनामा' कहते हैं। निर्विकल्पावस्था भी इसी का नामान्तर है जिसमें भेद का पर्यावसान हो जाता है—

"शिव शक्तिरिति ह्येकं तत्त्वमाहुर्मनीषिणः'।

संस्कृत वर्णमाला का प्रथम अक्षर 'अ' शिव और अन्तिम अक्षर 'ह' शक्ति का वाचक है। इस का अभिप्राय यह है कि अन्तिम अक्षर 'ह' जो शक्ति का वाचक है वह अपने से पर्व के सभी अक्षरों को अपने में समावेश

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किये हुए है क्यों कि 'अ' संकोचावस्था का और 'ह' प्रसारावस्था का प्रतीक है। इसी प्रकार संकोच एवं प्रसार की अवस्था से जगत् का तिरोभाव एवं आविर्भाव जानना चाहिये—

'प्रसरं भासते शक्तिः सङ्कोचं भासते शिवः'

इस जागतिक प्रपञ्च का आविर्भाव और निजा शक्ति का स्फुरण अर्थात् शक्ति का अवरोहण वस्तुतः एक ही बात है ओर इस प्रकार परम निज प्रसार द्वारा विश्वोत्तीर्ण होता हुआ विश्वमय हो जाता है।

XII.A. 76

THE CONCEPT OF OMNISCIENT AND ITS CRITIQUE

Biswanarayan Shastri

The Buddhists proclaim Buddha the ommiscient. In fact, instead of an epithet it is used as one of the many synonyms of Buddha. The lexicographer Amarasinha in his *Nāmaliṅgānuśāsana* begins the synonyms of Buddha with *sarvajña* (*sarvajñah sugato Buddhaḥ*). The necessity to establish the words of Buddha infallible and free from the human errors of confusion (*bhrama*), carelessness (*pramāda*) and deliberate desire of deception (*vipralipsā*) has compellled the Buddhist teachers to not only formulate theory but to defend it logically.

The Jainas, on the other hand under similar situation claim the status of omniscient to all the twenty four *tīrthaṅkaras* of the faith and have tried to prove the theory as unassailable.

The Nyāya-Vaiśeṣikas though admit the concept do not concede that status to Buddha and the *tīrthaṅkaras*. According to them God alone is the omniscient, and none else. The Śaivites also join the issue and accept the theory of omniscient but reserve it to Sadāśiva or Maheśvara.

The Mīmāṃsā school of philosophy is the uncompromising and bitter critic of the theory of the Buddhists and the Jainas. The Mīmāṃsakas not only do not concede such status to Sugata and Arhat but state emphatically that this is an improbable proposition. The attack of the Mīmāṃsaka was so bitter that Siddharṣi, a Jaina philosopher refused to reckon Mīmāṃsā as a school of philosophy though he accepts materialism as a school of thought.

Kumārila in his *Śloka-vārttika* attacks the concept from the point of determinate and indeterminate knowledge and ridicules it. He also finds the defect of interdependence of the proposition.

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"evaṃ yaiḥ kevalaṃ jñānam-indriyā-dyanapekṣiṇaḥ
sūkṣmātītādi-viṣayaṃ jīvasya parikalpitam
narte tadāgamat sidhyen na ca tenāgame vinā ||"

Akalaṅka retorts in his *Nyāyaviniścaya* and makes a paraphrase of the above quoted verse of Kumārila. He says :

"evaṃ yat kevalaṃ jñānamanumāna-vijṛmbhitam
narte tadāgamāt siddhyen na ca tena vināgamaḥ
satyamartha-balādeva puruṣātiśayo mataḥ ||"

The celebrated Buddhist philosopher Śāntarakṣita gives a forceful reply to this criticism of Kumārila almost in similar language. Kamalaśīla in his commentary *Pañjikā* on *Tattvasaṅgraha* elaborates it and refutes the Mīmāṃsā proposition.

Jayanta in his Nyāyamañjarī criticises Kumārila and upholds the theory of omniscient and asserts that an adept in *Yoga* could possess the faculty of pure and universal knowledge. Udayana also discusses the question in length.

XII.A. 77

UTPATTYADHIKARAṆA OF BRAHMA SŪTRA (II-2-42 to 45) A DISCUSSION ON ITS INTERPRETATION

C. Markandeya Sastri

This is a refutation of the interpretation of Madhva of these aphorisms of Bādarāyaṇa. The views of Rāmānuja, Śaṅkara and Nimbārka were examined. It was concluded that none of these schools support Madhva's interpretation. While Nimbārka comes close to Sākta view of evolution of the universe, Śaṅkara is not aware to it but only has some reservations.

XII.A. 78

सांख्य व जैन परम्परा में 'पंग्वन्धबद्न्याय

दामोदर शास्त्री, दिल्ली

जैन व सांख्य—इन दोनों परम्पराओं में अनेक दृष्टान्तों की समानता दृष्टिगोचर होती है। जहा तक 'पंग्वन्धबद्' न्याय को दृष्टान्त रूप में प्रस्तुत करने का प्रश्न है, कुछ विलक्षणता उल्लेखनीय है।

दोनों परम्पराओं ने अपनी-अपनी तात्त्विक अवधारणाओं के अनुरूप उक्त दृष्टान्त कें माध्यम से भिन्न-भिन्न अभिप्राय व्यक्त किया है। दोनों ने

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भिन्न भिन्न सन्दर्भ में इसका प्रयोग किया है जिससे उक्त दृष्टान्त का हार्द परस्पर भिन्न हो गया है।

प्रस्तुत निबन्ध में दोनों परम्पराओं में प्रयुक्त उक्त दृष्टान्त के पृथक्-पृथक् स्वरूपों पर प्रकाश डालना है।

सांख्य परम्परा में उक्त न्याय, जहा लंगडे व अन्धे—इन दो पृथक् व्यक्तित्वों के संयोग (सहयोग) से अभीष्ट प्राप्ति को सूचित करता है, वहाँ जैन परम्परा में अन्धे व लंगडे—एक ही अपूर्ण व्यक्तित्व में देखने-सुनने-समझने एवं चलने-फिरने की शक्तियों के क्रमिक विकास से अभीष्ट लक्ष्य की प्राप्ति को व्यक्त करता है।

XII.A. 79

प्राचीन न्याय में संशय

दयाशङ्कर शास्त्री, कानपुर

न्यायसूत्र में संशय की व्यवस्थित परिभाषा नहीं प्राप्त होती। समानानेकधर्मोपपत्तेर्विप्रतिपत्तेरुपलब्ध्यनुपलब्ध्यव्यवस्थातश्च विशेषापेक्षो विमर्शः संशयः इस न्याय सूत्र (१।१।२३) में संशय के स्वरूप का 'विशेषापेक्षो विमर्शः' पदों द्वारा अपर्याप्त परिचय प्राप्त होने के साथ साथ संशय के कारणजन्य प्रभेदों का भी उल्लेख है। भाष्यकार वात्स्यायन के अनुसार यहाँ संशय के पञ्चविध कारणों का उल्लेख है जब कि उद्योतकर के अनुसार केवल त्रिविध कारणों का। वार्तिककार उद्योतकर 'उपलब्ध्यनुपलब्ध्यव्यवस्थातः' के द्वारा स्वतन्त्र कारणों का कथन नहीं मानते अपि तु निर्दिष्ट त्रिविध कारणों की विशेषताओं का ख्यापन ही मानते हैं। प्रकृत शोधपत्र में न्यायसूत्र, भाष्य, वार्तिक, तात्पर्यटीका में प्राप्त संशय के विवेचन के आधार पर संशय के स्वरूप का स्पष्टीकरण हुआ है।

XII.A. 80

EPISTEMOLOGY IN SĀṂKHYA—AN APPRAISAL

Ajit Kumar Sen, CALCUTTA

Classical Sāṃkhya recognizes three sources of knowledge (pramāṇa) viz. direct knowledge (pratyaksha), inference (anumāna) and verbal testimony (śabda). All other pramāṇas like analogy (upamāna),

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absence of sense-contact with objects (anupalabdhi), implication (arthāpatti) etc. are included or reduceable these three pramāaṇs. Their nature is explained and examined in the light of other systems of Indian philosophies. Criticism from the Jaina and Buddhistic standpoints is briefly indicated. The views of Madhavāchārya, Vachaspati, Keith, Richard Garbe, Vijnana Bhikshu and Hariharānanda Aranya are discussed.

The relation of the 24 "tattwas" to the sources of knowledge is examined and corroboration by yoga system is touched upon. The view whether Sāmkhya is atheistic or theistic is examined with reference to Sabda pramāṇa.

XII.A. 81

SOME BUDDHIST VERSES QUOTED IN TĀTPARYAṬĪKĀ

Prabal Kumar Sen, CALCUTTA

The Tātparyaṭīkā of Vacaspati Misra contains a number of verses from Buddhist works. None of these verses have been identified in the complete editions of Tātparyaṭīkā, and some of them also pose textual problems. The present paper traces a few of these verses to their sources, and discusses some of these textual problems.

XII.A. 82

CONCEPT OF MATTER IN KĀSHMĪRAŚAIVISM

D. B. Sen Sharma, KURUKSHETRA

Broadly speaking, there are four different theories regarding the nature of matter advocated by the different schools of Indian Philosophy. The first theory postulated by the heterodox materialist Cārvākas and the orthodox realists Nyāya. Vaiśeṣikas conceive matter as being of the nature of gross physical substance (*dravya*), insentient by its very nature. It has independent existence apart from spirit (*ātmā*) and mind (*manas*). It is eternal in the form of atoms of different substances, and non-eternal in the form of different products which are merely aggregates according to the Nyāya-Vaiśeṣika School.

Dualists like Sāmkhya Yoga, on the other hand, regard matter to be essentially of the nature of insentient Śakti, technically called Prakṛti. As the Prakṛti, the universal Creatrix of the physical world, is eternal and co-existent with the spiritual Principle, Puruṣa, Matter

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is also eternal in the form of Prakṛti and co-existent with spirit. It is both object of knowledge (*viṣaya*) and enjoyment (*bhoga*).

The third theory postulated by the Advaita Vedāntins also holds matter to be essentially of the nature of inscrutable Śakti (*anirvacanīyā Śakti*), technically called *Māyā Śakti*. Unlike the dualists, the Vedāntins believe in phenomenal existence of Māyā Śakti which is mother of the world of matter. It is insentient by its very nature but has Brahman, the consciousness Principle as its substratum. Looking from the transcendent point of view, it is unreal.

Kāśmīr Śaivism which takes an integral view of Reality, holds the view that matter is essentially of the nature of Divine Śakti which is non-different from the pure Consciousness, *Caitanya*. The Divine Śakti operates ceaselessly and simultaneously on three stadias during the course of Universal manifestation, viz, on the highest plane, it functions as *Cit Śakti* or Mahāmāyā when it manifests the five pure *tattvas* or planes of existence. These tattvas are purely spiritual in nature. On the lower plane, Divine Śakti assumes gross form when it functions as Māyā Śakti. This Śakti is delusive in character which conceals the true spiritual essence, and thereafter manifests gross material form. The Divine Śakti on the lowest stadies assumes further gross form when it is called the Prakṛti. The Prakṛti is responsible for the manifestation of gross material world of objects. In short, matter in Śaiva view is nothing but a mode of manifestation of the Divine Śakti of which is essentially spiritual in nature. It is as real as Divine Śakti itself.

XII.A. 83

CONTRIBUTION OF ĀCĀRYA VIJÑĀNABHIKṢU TO SĀṀKHYA—YOGA AND VEDĀNTA SYSTEMS

Dr. A. D. Singh, RAE BARELI

कालर्कभक्षितं सांख्यशास्त्रं ज्ञानसुधाकरम् ।
कलावशिष्टं भूथोऽपि पूरयिष्ये वचोऽमृतैः ॥ सां० प्र० भा० भूमिका 5

Ācārya Vijñānabhikṣu flourishing in the 16th cent. A.D. has revived the Sāṁkhya system and re-established its original doctrines after refuting the misconceptions. He also tried to reconcile the conflicting views of all आस्तिकदर्शनs and made a successful attempt in harmonising all schools into one single consistent philosophical system. In his opinion all philosophical systems are not contradictory to each other but, in true sense, are mutually corresponding. Yoga

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is the complete system and others are its complementory systems. Sāṁkhya and Yoga are not rival systems to Vedānta. In explaining the concepts, he has given more prominence to Sāṁkhya and in its light has explained the Yoga and Vedānta systems. There is no clear denial of God in the Sāṁkhya and thus accepts ancient Sāṁkhya as a theistic system. The Yoga is a practical side of Sāṁkhya. In the Yoga Paramātman is the Supreme Being. Prakṛti and Puruṣa are His powers, potentially existing in Him. He is the अधिष्ठानकारण of this creation. He is father of all Jīvas and therefore, there is an identity and non-difference between the Supreme and individual soul. Only परमेश्वर is Brahmaṇ and हिरण्यगर्भ-विष्णु-महेश are His super powers. परमात्मन् does not incarnate Himself. परमात्मन् is also devoid of bliss आनन्द. ईश्वर-प्रणिधान complete surrender to God is the easiest way for attaining कैवल्य. Absolute monism is not admissible to him. He accepts non-difference of Ātman-Jīva and Brahman and propounds भेदाभेदवाद identity in difference, a new school in the Vedānta system. He accepts the authority of the Purāṇas.

In this way Ācārya Vijñānabhikṣu has made valuable contributions to the Sāṁkhya-Yoga and Vedānta systems. The present paper is an humble attempt in this direction.

XIIA. 84

MUKTI ACCORDING TO SOME ŚAṄKARAITES

E. A. Solomon, AHMEDABAD

According to Śaṅkarācārya, the *jīvas* who have practised *Saguṇa Brahmopāsanā* go by the Devayāna path to Brahmaloka and at the time of dissolution become one with the Absolute Brahman and then have not to be born again. This is *Krama-mukti*. On the other hand those who have realised the Highest Self, the Nirguṇa Brahman attain *mukti* on being released from the body. This is Sadyomukti.

The post Śaṅkara thinkers of the Kevalādvaita school applied their minds to this problem of mukti. Some of their views are presented in the *Siddānta-leśa-saṃgraha* of Appayya Dīkṣita. On the rise of knowledge, the *jīvas* are free from their *jīva*-hood. Do these *muktas* (released ones) attain Godhood (*Īśvarabhāva*), or do they remain as just pure Consciousness ?

According to Ekajīvavāda, there is only one *Jiva* and one *Ajñāna* and the entire phenomenon. Consisting of the division of individual souls and God and so on, is imagined by virtue of this *Ajñāna* and it disappears on there being the rise of knowledge, and the released

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one remains as just Consciousness devoid of any particularity. The accounts of Śuka and others having attained release should be regarded as just *arthavādas*.

On the other hand, according to Anekajīvavāda, even when one *jīva* is freed from bondage, the phenomenon of the division of *jīva* and *Īśvara* and so on continues by virtue of the *Avidyā* of others. This doctrine of many *jīvas* is many-fold.

According to one such view, like the *jīva*, *Īśvara* also is a particular reflection (*pratibimbaviśeṣa*), and so the released one remains as Pure Consciousness which serves as the *bimba* for the many reflections. There is no question of the individual soul which is itself a reflection becoming another reflection, viz. God ; otherwise it could perhaps become another reflection in the form of another *jīva* also. It is because of this that the *Avacchedapakṣa* does not carry weight in the doctrine of many souls.

Another view is that *jīva* is a reflection and *Īśvara* serves as the *bimba* and Pure Consciousness permeates both. So long as all the souls have not attained release, the released attain Godhood endowed with the qualities of omniscience, omnipotence, etc. Even though the released one may be free from ignorance, ignorance is still there on the case of other souls who are in bondage and the Godhood of God is not due to this *Avidyā* but due to the *Avidyā* of the souls in bondage. This mukti of the released should be distinguished from the *krama-mukti* of *Saguṇopāsakas*, whose greatness is similar to that of God only in respect of enjoyment according to their will and in respect of the power to create whatever is necessary for their enjoyment ; but it is not within their power to create or destroy the world according to their will, whereas these released souls have full power as they are one with God, on have attained Godhood.

These thinkers claim that this view of theirs is in accordance with *Śruti*, *Brahma-Sūtra*, the *Śāṅkara-Bhāṣya* on it and other works (*Bhāmatī*, etc.). This attaining of Godhood on the part of the released is not tenable of the doctrine of one *jīva*, or the doctrine recognising real difference of souls and God is accepted.

An attempt is made in this paper to examine these views with a special reference to the critical remarks of Kṛṣṇānandatīrtha in his commentary on the *Siddhāntaleśaṇgraha*.

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XIIA. 85

CONCEPT OF ASAMSKRIT DHARAMAS IN ABHIDHARMA KOŚA

K. B. Sukla

Buddhism as such does'nt recognise any other dharama as Asaṁskrit, except Nirvāṇa. The pivot of Buddhist Philosophy is complete negation of any eternal substance like Ātman and God etc. So Theravāda Buddhism postulated a theory of Momentariness (kṣaṇikavāda) to negate any eternal existence. According to them each and every substance of this world is caused and conditioned (Saṁskrit). Dhamma-saṅgaṇī, a very important treatise of Theravāda Buddhism speakes about only one dhamma as neither caused nor conditioned i.e. Nibbana (Asamkhatā cā dhātu). But it is intersting to note that in Abhidharma Kośa, which is a very important manual of Sarvastivādi Abhidharama, the list of Asaṁskrit dharama contains three concepts i.e. Pratisaṁkhyā nirodha, Apratisaṁkhyānirodha and Ākāśa respectively. Pratisaṁkhyānirodha and apratisaṁkhyānirodh are two different categories of Nirvāṇa. These two categories of Nirvāṇa too can be considered as a bit deviation of Sarvāstivādins from the original doctrine of Theravādin's Nibbāna. But the major difference between the two dectrines comes on the surface when we find Ākāśa as the third concept included in the list of Asaṁskrit dharmas as presented by Sarvāstivādins. In this way a separate category of Asaṁskrit dharmas containing Ākāśa as one of it's constituents, poses a threat to the basic foundation of Buddhism i.e. the theory of Momentariness.

With the above background, an effort has been made to highlight the causes of such deviations in Sarvāstivāda as referred in Abhidharma Kośa as also to explain the two categories of Nirvāṇa. So the present paper is an attempt to search a logical sequence for the concept of Asaṁskrit Dharma in Abhidharamakośa.

XII.A. 86

आचार्य धर्मकीर्ति और उनके दार्शनिक सिद्धान्त

कु० संध्या शुक्ला, लखनौ

वैदिक कर्मकान्ड के विधान तथा पशुहिंसादि के विरोध में उद्भूत उपनिषदों में अधिकांशतः कर्म और ज्ञान का समन्वय स्थापित किया गया है। इस संक्रमण-युग में प्रादुर्भूत सांख्य योगादि की क्लिष्टता के कारण जनसामान्य

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लाभान्वित न हो सका। शनैः शनैः जनसाधारण में बौद्धदर्शन के विकाश पर दृष्टिपात कर आस्तिक दार्शनिकों द्वारा इनके सिद्धान्तों के खण्डन किये जाने पर स्व सिद्धान्तों की रक्षा हेतु बौद्ध दार्शनिकों ने तर्कप्रणाली का आश्रय किया। आचार्य दिङ्नाग के शिष्य सातवीं शताब्दी में उत्पन्न आचार्य धर्मकीर्ति ने बौद्धधर्म के विरोध में बैदिक धर्म की बढ़ती हुयी धारा के प्रवाह को अवरूद्ध कर दिङ्नाग द्वारा आरोपित बौद्धन्याय के वृक्ष को आपनि प्रखर मेधा से पुष्पित तथा पल्लवित किया।

क्षणिकवाद, अनात्मवाद तथा प्रतीत्यसमुत्पादवाद को तर्क की कसौटी पर कसने के लिये जिस न्याय प्रणाली का आश्रय किया गया उसका प्रमुख श्रेय आचार्य धर्मकीर्ति को है।

प्रस्तुत प्रपत्र में उपरिलिखित वादों के प्रति प्रमाणवार्तिक, प्रमाणसमुच्चय न्यायविन्दुटीका की रचना करने वाले आचार्य धर्मकीर्ति की क्या मान्यतायें रहीं। उनका कैसे खण्डन तथा मण्डन किया बौद्ध न्याय की विस्तृत चर्चा की गयी है।

XII.A. 87

न्यायवैशेषिकदर्शने सत्तास्वरूपविमर्शः

गणेशीलाल सुथार, सागर

दर्शनशास्त्रस्यानेकासु दुःसमाधानासु समस्यास्वन्यतमां सत्तास्वरूपविषयां समस्यामपि समाधातुं सम्प्रवृत्तानां पौरस्त्यपाश्चात्यदार्शनिकानां महती विप्रतिपत्तिः। न्यायवैशेषिकदृशा सत्तास्वरूपविमर्श इहाभिप्रेतः। सामान्यसंज्ञकं पृथकपदार्थमभ्युपगम्य सत्तायाः स्वतन्त्रो विचारो यथा पदार्थविवेचनविचक्षणैर्वैशेषिकैः सम्प्रवर्तिती न तथा प्रमाणैरर्थपरक्षणे विचक्षणैर्नैयायिकैः। सत्यप्येवं वैशेषिकविहितसत्तास्वरूपविचारः प्रमाणपटूनां नैयायिकानामनुमत एव, समानतन्त्रीयत्वादप्रतिसिद्धत्वाच्च। वैशेषिकसूत्रकृत् कणादः द्रव्यगुणकर्मव्यतिरिक्तां भावापरपर्यायामनुवृत्तिमात्रहेतुं सत्तामभ्युपागमत्। न्यायभाष्यकारवात्स्यायनस्यापि "या समानां बुद्धिं प्रसूते भिन्नेष्वधिकरणेषु यथा बहूनीतरेतरतो न व्यावर्तन्ते योऽर्थोनेकत्र प्रत्ययानुवृत्तिनिमित्तं तत्सामान्यम्" इत्येवं सामान्यसंज्ञया सन्ताऽनुमता। विवादाध्यासितेयं सत्ता किं व्यक्तिस्वरूपा उताहो व्यक्तिव्यतिरिक्ता आहोस्विदस्तित्वरूपेति विप्रतिपत्तयो

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विजृम्भन्ते। विप्रतिपत्तीरेताः निराकर्तुं वैशेषिकाचार्यैः सौगतादिसन्मत-सत्तास्वरूपनिरसनपूर्वकं प्रयत्नोऽकारि। द्रव्यगुणकर्मभ्योऽथन्तिरं सतेति सूत्रकारवचः प्रामाण्यात् सर्वैरपि वैशेषिकैः सत्तायाः तदाश्रयव्यक्तिव्यतिरिक्तत्वं साधितम्।

सत् सामान्यं सन्तो विशेषाः सन् समवाय इति प्रतीतिमुपपादयितुं तेष्वपि सत्तासम्बन्धः कथं न स्वीकार्य इतीमां शङ्कां समाधातु कामेन प्रशस्तपादाचार्येण सामान्यादीनां त्रयाणां स्वात्मसत्त्वमभ्युपगतम्। किंस्वरूपमिदं स्वात्मसत्त्व-मित्यस्मिन् विषये व्योमशिवप्रभृतिभिर्वैशेषिकाचार्यैर्भृशं विमृष्टम्। सामान्या-दित्रिके उपचरितसद्बुद्धिनियामकत्वमेव स्वात्मसत्त्वमिति व्योमशिवकन्दली-कारयोरभिप्रेतम्। सामान्यादौ सत्सदित्युपचरितज्ञाने कालत्रयेऽपि बाधकं नास्तीति व्योमशिवमतम्। सामान्यादित्रिके सत्सदितिज्ञानं स्वरूपज्ञानमेव, न तु एकाकारप्रतीतिः, भिन्नस्वरूपेष्वेकाकारप्रतीतिर्मिथ्यैवेति कन्दलीकारो जगाद। उदयनाचार्यस्तु प्राचामाचार्याणां वाचोऽनपेक्ष्य सामान्यादित्रिके सत्तैकार्थसमवायसंज्ञकमभिनवमेव सम्बन्धमुदीरयामास। सोऽयं सम्बन्धः स्वाश्रयाश्रितत्वसंज्ञया स्वसमवायिसमवायसंज्ञया चापि व्यपदिश्यते। समवायेऽपि स्वरूपसम्बन्धात्मकसमवायसत्त्वात् सत्तैकार्थसमवायः साधितः सेतुकारेण पद्मनाभमिश्रेण।

यद्यपि सत्ताशब्दः अन्तत्र अस्तित्वशब्दापरपर्यायत्वेन प्रयुज्यते, तथापि वैशेषिकशास्त्रे सत्तास्तित्वयोर्नाऽभेद इत्यवदातम्। द्रव्यादित्रिकवृत्तिसत्ताया अस्तित्वस्य च भेदः कन्दलीकारादिभिर्निरदेशि, परन्तु अस्तित्वस्वात्मसत्त्वयो-र्भेदोऽस्फुट एव। सूक्तिकारो जगदीशतर्कालङ्कारस्तु 'षण्णामपि पदार्थानाम-स्तित्वाभिधेयत्वज्ञेयत्वानि' इत्येतत् प्रशस्तपादवचनं व्याचक्षाणः अपिशब्देन अभावमुपसङ्गृह्य तत्राऽपि स्वरूपसत्त्वरूपम् अस्तित्वं मेने। तन्मते अभाव-स्यालक्ष्यत्वे तादृशभावत्वं वाच्यम्। "The Encyclopedia of Indian Philosophies (Vol. II) इत्याख्यग्रन्थे न्यायवैशेषिक-सम्मतसत्तास्वरूपं विमृशन् कार्ल् एच्० पॉटरमहोदयः 'अस्तित्वाभिधेयत्वज्ञेयत्वानि' इत्येवं प्रशस्तपादप्रोक्तं द्रव्यादिषट्पदार्थसाधर्म्यं 'Universals' इति संज्ञया निरदिशत्, तदपि चिन्त्यम्। अस्तित्वस्य लक्षणमधिकृत्यापि वैशेषिकाणां विप्रतिपत्तिः। न्यायवैशेषिकसम्मतं सत्तास्वरूपं सविशेषं विचारणीयतामर्ह-तीति धिया शोधपत्रेऽस्मिन् विमृष्टम्।

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विप्रमिश्रमतानुसारं सपिण्डीकरणे प्रेतपात्रनिरूपणम्

ब्रजकिशोर स्वाईं, पुरी

विप्रमिश्रः (1530—1550 ख्री. प.) उत्कलमण्डले ख्रीष्टीयषोडशशतके "श्राद्धप्रदीप"नामानं धर्मशास्त्रं प्रणिनाय। ग्रन्थेऽस्मिन् शूलपाणि (1375—1440 ख्री. प.) मतं खण्डयित्वा असौ स्वमतमुपस्थापयति। सन्दर्भऽस्मिन् सपिण्डीकरणे उपयोज्यमानानां पात्राणां मध्ये विद्यमानस्य प्रेतपात्रस्य निरूपण-माश्रित्य मतवैषम्यं दूरीक्रियते।

मृतः सपिण्डीकरणेन प्रेतत्वं परित्यज्य पितृगणेऽन्तर्भवति। पितृरूपता-प्राप्त्यनन्तरं नियतपिण्डदानं भवति। एतत् सपिण्डीकरणमेकादशे मासि षष्ठे मासि चतुर्थे मासि वा भवति। किन्तु कर्त्तुरायुषोऽज्ञाततया कदाचित् सपिण्डीकरणस्य संपादनात् पूर्वं मरणसंभावच्च तत्संभावनाया विभीत्य द्वादशेऽहनि अनुष्ठीयते।

अस्मिन् सपिण्डीकरणे चत्वारि पात्राणि भवन्ति। अत्र शूलपाणिः उपदिष्टेषु चतुर्षु पात्रेषु अन्तिमं पात्रं प्रेतस्य इति आमनति। पितृदयिताकारोऽ-निरुद्धभट्टोऽपि तथा समर्थयति। एतयोः पोषकवाक्यं गोभिलीयम्। यथा— "चत्वारि उदकपात्राणि, त्रीणि पितृणाम्, एकं प्रेतस्य" पृ. 382 इति। विप्र-मिश्रस्तु श्राद्धप्रदीपे (पृ. 42-44) तन्नांगीकरोति। तन्मते गोभिलवचने पात्र-चतुष्टयगणनाविषयको भावः प्रकटितः, तेषु त्रीणि पात्राणि प्रेतस्य पितृ-पितामह-प्रपितामहानाम्, अन्यत् प्रेतस्य। एतेन गोभिलस्य पाठक्रमगतो विषयोऽ-वगम्यते। किन्तु सपिण्डीकरणस्य श्राद्धस्य प्रेतोद्देशेन प्रधानतः क्रियमाणत्वात् तदुद्देशकं पात्रं प्रथमतो विवक्षाविषयगतमिति मन्तव्यम्। गोभिलवचन-माधृत्य तथा विचारे जाते पाठक्रमः फलति। किन्तु केवलं पाठमात्रविवक्षया क्रमप्राधान्यं न वर्त्तते। आश्वलायनवाक्ये प्रेतस्य प्रधानतया प्राथम्योक्तेः श्रुति-क्रमविषयो भवति। तद्यथा—चत्वारि उदकपात्राणि, एकं प्रेतस्य त्रीणीतरेषां प्रथमं पात्रं त्रिषु पात्रेषु नियोजयेत्" इति (श्रा. प्र. पृ. 45)। अतः श्रुति-पाठयोः श्रुतेर्बलवत्त्वेन प्रथमं पात्रं प्रेतस्य अपराणि त्रीणि प्रेतपितृप्रभृतीनाम्। वस्तुगत्या विचारे क्रियमाणे इयमेव निष्पत्तिः फलति यत् आश्वलायनगोभिल-योर्वचने पुरुषस्य विचिकित्सा आपतति। शूलपाणिप्रभृतयो गोभिलवचनमा-

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श्रित्य तस्मिन् पाठक्रमं स्वीकृत्य प्रेतपात्रमंगीकृत्यापि श्रौतक्रमपाठक्रमविषयं न विमृशन्ति। गोभिलीयवचनव्याख्याने नारायणीये (पृ. 15) पाठक्रमविषयः स्फुटं चर्चितः।

प्रेतपाद्यपात्रस्य पितृपाद्यपात्रत्रये संयोजनया प्रेतपात्रस्य प्रथमत्वं विष्णु-धर्मसूत्रवचनादाक्षिप्यते। कृत्यकल्पतरुकारस्तु (1100-1130 ख्री. प.) सपिण्डीकरणप्रकरणे आश्वलायनवचनमुत्थापयन् तेनैव वाक्येन प्रेतपात्रस्य प्रथमत्वमंगीचकार। तन्मतानुयायी विप्रमिश्रस्तथा अंगीकृत्य श्रौतक्रममर्थ-क्रमत्वेन स्वीकृत्य गोभिलवचनगतं पाठक्रममदर्शयत्। श्रौतक्रमापेक्षया पाठ-क्रमस्य दुर्बलत्वे, श्रौतक्रमानुरोधेन आश्वलायनवचनानुसारं च चतुर्षु पात्रेषु प्रेतपात्रमेव प्रथममिति विप्रमिश्रेण निरूपितम्।

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महाभारत में धारणा-लक्ष्यों का प्रतिपादन

श्रीमती राजकुमारी त्रिखा,, नईदिल्ली

योगदर्शन में धारणा को समाधि में अग्रसर होने का महत्वपूर्ण सोपान माना गया है। किसी लक्ष्य विशेष पर चित्त को एकाग्र करने का प्रयास धारणा है। धारणा के अभ्यास-हेतु अनेक लक्ष्यों का विधान योग विषयक ग्रन्थों में पाया जाता है यद्यपि पतंजलि ने धारणा-लक्ष्यों को स्पष्ट रूप से परिगणित नहीं किया है तथापि संयम के अनेक लक्ष्यों का वर्णन करते समय वे अनायस ही धारणालक्ष्यों का संकेत दे गये हैं। व्यास-भाष्य में नाभिचक्र, हृदय कमल, मूर्धा ज्योति, जिह्वा तथा नासिका का अग्रभाग आदि शरीर के आन्तरिक स्थानों पर तथा बाह्य विषयों (योगवार्त्तिकानुसार सूर्य, चन्द्र, अग्नि, ईश्वर, देवता) पर धारणा करने का अभ्यास करने का विधान किया गया है। हठयोग के ग्रन्थ गोरक्षसंहिता, तथा अनेक पुराणों में पंच महाभूतों, बुद्धि तथा अहङ्कार को धारणा-लक्ष्य बनाने का आदेश दिया गया है। इस प्रकार विविध योग विषयक ग्रन्थों में नाभि, हृदय, मूर्धाज्योति, नासिकाग्र, जिह्वाग्र, वक्षःस्थल, कण्ठ, नेत्र, भूमध्य, पंचमहाभूत, मन, बुद्धि, ईश्वर तथा देवताओं की धारणा का वर्णन किया गया है।

महाभारत में धारणा के उक्त आन्तरिक तथा बाह्य लक्ष्यों का पर्याप्त विवरण तो मिलता ही है, साथ ही अनेक अन्य लक्ष्यों का भी प्रतिपादन

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किया है जैसे दांत, तालु, हृदयबन्धन (नाड़ियां), मस्तक, पार्श्वभाग, नेत्र, कान, बुद्धि तथा अहङ्कार, पंचमहाभूतों की धारणा तथा प्रधारणा की प्रक्रिया। इस (महाभूतों की) धारणा तथा प्रधारणा सम्बन्धी साधना में प्रगति के सूचक विविध अनुभव तथा इन धारणाओं की सिद्धि से प्राप्त होने वाली शक्तियों का वर्णन भी महाभारत में पाया जाता है। योगदर्शन में पंच-महाभूतों की धारणा को वितर्कानुगत तथा उनकी प्रधारणा (पंचतन्मात्राओं की धारणा) को विचारानुगत संप्रज्ञात की कोटि में रखा गया है। काल की धारणा का विधान लेखिका को अभी तक महाभारत में ही उपलब्ध हुआ है, अन्यत्र योगविषयक ग्रंथों में कहीं भी नहीं मिला। महाभारत इस दृष्टि से पातञ्जल दर्शन का भी अतिक्रमण कर गया है। महाभारतकाल में योग जीवन का अनिवार्य अंग बन चुका था। यही कारण है कि महाभारत में चित्त-निरोधरूपी योग प्राप्ति के अनेक मार्गों का वर्णन है तथा महाभारत-कार ने तत्कालीन प्रचलित योगधाराओं को भी समेटने का प्रयास किया है। अतएव महाभारत में धारणा-बिषयक विवेचन योगदर्शन की अपेक्षा अधिक व्यापक हो गया है।

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उपनिषदों में सृष्टि वर्णन

रमेश कुमार उपाध्याय

वैदिक साहित्य-संहिताओं, ब्राह्मणों एवं उपनिषदों---की सृष्टि-विवेचना वैदिक ध्वनियों की दार्शनिकमाध्यात्मिक चिन्तन की पृष्ठभूमि पर प्रतिष्ठित है। विस्तृत विधि-विधानों से युक्त वैदिक यज्ञों के स्थूल सम्पादन की डलना उनके मानसिक चिन्तन से थी गई है। यह उद्घोषणा स्पष्ट रूप से की गई है कि स्थूल रूप से वैदिक यज्ञों के सम्पादन से जिस आध्यात्मिकता की उपलब्धि होती है उसकी प्राप्ति उन यहों के ज्ञान और मानसिक चिन्तन से भी होती है। मानसिक ध्यानात्मक चिन्तन की प्रक्रिया में यज्ञीय द्रव्यों की अनिवार्यता अपरिहार्य है। अध्वर्यु राजा अथवा यजमान ध्यानात्मक चिन्तन में अपने को समस्त सृष्टिक्रम से अभिन्न अनुभव करने लगे। यहाँ तक यागीय वलिपशु भी समस्त जगत् के प्रतीक के रूप में ग्रहण किया जाते लगा। वैदिक यज्ञ के इस आध्यात्मिक प्रश्न की विवेचना बड़े विस्तृत रूप

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से वृहदारण्यक-अपनिषद् के प्रारम्भ में दी गई है। यज्ञों में इसी आध्यात्मिक जागतिक चिन्तन की प्रक्रिया को सुगम बनाने हेतु वैदिक वाङ्मय में सृष्टि-प्रक्रिया का वर्णन प्रस्तुत किया गया है। सृष्टि-वर्णन के प्रसङ्ग में उपनिषदों में दो सिद्धान्त प्राप्त होते हैं।—(१) भौतिक तथ्य (२) आध्यात्मिक। भौतिक मतानुसार औपनिषदिक ऋषियों ने जगत् की सृष्टि, भौतिक तत्त्वों—(१) जल (अप), (२) वायु, (३) अग्नि, (४) आकाश, (५) मूल अण्ड एवं (६) प्राण-वायु से बताई है। आध्यात्मिक मतानुसार परमब्रह्म अथवा आत्मतत्त्व तथा परमेश अर्थात् शिव को इस सृष्टि का निमित्त तथा उपादान कारण बताया गया है। प्रत्यक्षतह विरुद्ध प्रतीत होने वाला यह वैदिक ऋषियों के सृष्टि-वर्णन ने पाश्चात्य वैदिक विद्वानों तथा उनके मतानुयायियों भारतीय चिन्तकों ही आश्चर्य में डाल दिया है। ऋषिया ने इस वर्णन का बौद्धिक विश्लेषण नहीं किया है। उनका प्रधान प्रतिपाद्य आत्मतत्त्व के साथ परम ब्रह्म के एकीकरण का प्रत्यक्षीकरण करना था। जगत् की नश्वरता तथा इसकी असतात्मकता का प्रतिपादन उपनिषद-दर्शन का प्रमुख विषय है। परमब्रह्म सत् है। इसके अतिरिक्त जगत् प्रकृति तक असत् और नश्वर है। उक्त वैदिक दार्शनिकों ने इस असत् क्षणभंगु जगत् के कारण के निर्धारण को पर्याप्त प्रश्रय नहीं दिया। यही कारण है कि चिन्तन की प्रासङ्गिक प्रक्रिया में औपनिषदिक ऋषियों ने जगत् की उत्पत्ति विभिन्न भौतिक तत्त्वों से बतलाई है। उन्हों ने इस प्रश्न को यथेच्छ महत्त्व नहीं दिया।

XII.A. 91

सांख्यप्रतिपादिततत्वेषु दिक्कालयोरन्तर्भावः

जयदत्त उप्रेती

भारतीयास्तिकदर्शनेषु सर्वत्र दिक्कालयोरस्तित्वं स्वीकृतमस्ति। दिक्कालयोः स्वरूपं लक्षणानि भेदाश्च क्वचिद् विस्ततेण प्रतिपादिताः सन्ति। वैशेषिक-दर्शन विषयोऽयं सविस्तरं व्याख्यातो लभ्यते। शांख्यदर्शनं दिक्कालास्तित्व-मनुमन्यमानमपि तत्वपरिगणनावसरे तयोः (दिक्कालयोः) परिगणनं न करोति। न्यायवैशेषिकयोर्यावता नित्यद्रव्यत्वेन दिक्कालावभ्युपगम्यते, तत्र सांख्यदर्शनं पुरुषं प्रकृतिं च विहाय शिष्टं सर्वमनित्यमेव प्रतिपादयति—"प्रकृतिपुरुषयोरन्यत् सर्वमनित्यम्" (सांख्यसूत्रम् 5-68) इत्यनेन सूत्रेण।

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किंच तत्वभूतेषु प्रकृतिविकृतिषु कुत्रापि दिक्कालसदृशे विशिष्टे वस्तुनी तत्व-संज्ञामेव नार्हतः सांख्यदर्शने—इति दृष्ट्वा केषांचिदाश्चर्यमपि भवितुमर्हतीति विचारणीयोऽयं विषयः।

यद्यपि जगद्रचनादौ यानि उपादानकारणानि सांख्यवैशेषिकशास्त्रयोरभिमतानि तेषु नास्ति वास्तविको विरोधः, तथापि आपाततः स्थूलदृष्ट्वा वा परस्परं द्वयोः शास्त्रयोः विवेचनपद्धतौ विरोधः प्रतिभात्येव। परं सूक्ष्यदृष्ट्वा विचारे क्रियमाणे विज्ञायते यद् वैशेषिकशास्त्रं पृथिव्यादिस्थूलविषयाणां परमाण्वादि-सूक्ष्यविषयाणां च पारं यावद् गच्छति, द्रव्यगुणकर्मसामान्यविशेषसमवाया-ख्यैश्चपदार्थैर्जगदव्याख्यां प्रस्तौति, सांख्यदर्शनं ततोऽपि परंपारं गत्वा शब्दा-दिपंचन्मात्राणां तेषामपि पूर्वपूर्वतरकारणानामहंकारमहदव्यक्ताख्यतत्वानां-विवेचनं प्रस्तौति। अतोऽध्यभेदादेव सांख्ये वैशेषिके च केषुचिदविषयेषु-मतभेदोऽस्ति, प्रतिपाद्येमुख्यविषये लक्ष्ये वा नास्ति तयोः क्वचिद्विरोधः।

सांख्यषडध्याय्यां दिक्कालयोराकाशाद्यन्तर्गतत्वं तदभिन्नत्वं च प्रतिपाद्यते। तथा च सूत्रम्—"दिक्कालावाकाशादिभ्यः" (सां० द० सूत्रम् 2-12) इति। अस्यायमर्थः—दिक्कालयोः सत्ता आकाशादिकारणेभ्यो निर्वतते। अथवा आकाशादिभ्यस्तौ न भिद्येते। अतस्तत्वान्तरेण तयोः परिगणनं सांख्ये न भवति। पूर्वादिदिशः, अतीतानागतवर्तमानकालाश्च सापेक्षतया व्यवह्रियन्ते। पूर्वपरदूरसमीपादयो व्यवहाराः खल्वपि सापेक्षतया निष्पद्यन्ते परिवर्तन्ते च। इतश्चाहोरात्रार्धमासमासर्त्वयनसंवत्सरादिकालभेदाश्च सूर्यचन्द्रपृथिव्यादिगतिं विना न निष्पद्यन्ते। प्राकृतिकी पृथिव्यादीनां गतिः, कृत्रिमा च घटीसूच्या-दीनां गतिः कालस्य प्रतीकभूता भवति। अन्तःकरणस्य विषयगतज्ञान-वृत्तयोऽप्युत्पादविनाशशीला गत्यात्मिका एव। सर्वाश्चैता गतय आकाशे आकाशान्तर्वर्तिषुवस्तुषु वा लब्धावकाशा भवन्ति। न्यायव्याकरणज्योतिष-प्रभृतीनि शास्त्राणि खल्वपि सांख्योक्तपद्धतिं क्वचित्समर्थयन्ति। आकाशवद् विभुत्वं निष्क्रियन्ते च दिक्कालयोर्वैशेषिकदर्शन (5-2-21) प्रतिपादितम्। एतेनापि आकाशतुल्यधर्मता, आकाशमूलकता वा दिक्कालयोः सिध्यति।

एवं दिशः कालाश्चाकाशादितत्वेभ्यो न भिन्नाः। इदमेव कारणं यत् सांख्यशास्त्रे स्वतन्त्रतत्वरूपेण दिक्कालौ न स्मर्यते, व्यवहारे तयोर्महत्वं तु केनाप्यल्पीकर्तुं न शक्यमित्यलं विस्तरेण।

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XII.A. 92

GAṄGEŚA'S ARGUMENT TO PROVE THE EXISTENCE OF GOD

John Vattanky,

Unlike Udayana Gaṅgeśa does not give many arguments to establish the existence of God. In fact Gaṅgeśa takes up the argument from *kāryatva* (being-an-effect) and develops it fully. The paper will give an idea of the syllogism which Gaṅgeśa brings forward to establish the existence of God. However the way in which Gaṅgeśa answers the objections which are brought forward against this syllogism are philosophically more significant than the syllogism itself. Hence special attention will be paid to the discussions of Gaṅgeśa on this aspect. Finally we would like to bring out the philosophical implications of the logic of Gaṅgeśa.

XII.A. 93

PHILOSOPHY OF LANGUAGE IN VĀKYAPADĪYA

Mahavir

Indian Ācāryas have at length analysed the language in philosophic terms. Bhartṛhari has devoted complete work i.e. Vākyapadīya to the present topic. Bhartṛhari in his Vākyapadīya uses the term *Śabda* instead of *Bhāṣa* (language) in such a technical sense which encompasses ambit of language including word and sentence both for that matter Dr. Gauri Nath Shastri has misconcieved Bhartṛhari while ascribing philosophy of *word* to Bhartṛhari's *Śabda* in his philosophy of *word* and meaning. It is also wrong to hold that Bhartṛhari adheres to the doctrine of *Śabda Brahma.* Bhartṛhari talks of Brahma in terms of Śabda tattva and not the *Śabda* itself.

According to Bhartṛhari, the Śabda resides in Buddhi. Thus Śabda transforms into language constituted of phones words and sentences. In a way *Śabda* is the transformation of consciousness containing knowledge.

The present paper discusses the whole process of language-communication starting from the speaker upto hearer including the midway transaction of Śabda in the ākāśa (ether) as detailed by Bhartṛhari.

Incidentally the philosophy behind the grammar is also taken into account, which analyses the language. According to Bhartṛhari

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grammar is an instrument to attain Brahma through language. Hence the philosophy of language ranks at supreme philosophy, The supreme Yoga, and the supreme transcendence to self.

XII.A. 94

VISHISTADVAITA PHILOSOPHY IN AMUKTHAMALYADA

K. Vijayalakshmi

The sacred India is being raised with many Adyatmika Tatvas. There are so many Dharshnas which enlighten the truth of the Spiritual philosophy (Adyatmika Tatvas).

"Drushayate Annena Ethi Darshanaha"

It means Sathya Sakshathkara Upaya is called Dharshana (Etymologically). The six philosophical systems popularly known as sad-darshanas. Among there uttara Mimamsa ; Dharshna has been divided into so many branches. In there branches dvaitha, advaitha and Vishistadvaitha are very important in Indian Philosophy.

Sri Ramanuja the great philosopher has established the vishistadvaitha and regarded as the incornation of 'Adishesha'. This also known as Sri Sampradaya, Sri Vishnava Sampradaya ubhaya Vedantha darshana and Bhagavathamatha etc., These Sampradayas are followed and accepted from the olden days by the 'Badarayana' Bodhayana' Tanka, and Guha Deva etc., Sri Ramanuja Charya edited Vishistadvaitha from the Puranas (myths) smruthi, Ittihasas ; and Geetha etc., Vishistadvaitha defined as "*Vishistancha Vishistanthe, Vishistathayoradvaitam, Vishitadvaitam*". Vishista means which joins with one thing. If these two things joins together it will become 'Vishistadvaitha'.

There are two important points in the Vedas, one is Karmakanda, and another is Gyana-kanda. Some Sruthies reports that there is a difference between these two parts and some sruthies argues that there is no difference between these two parts and some more sruthes will tell us that Brahman (Supreme reality) is saguna, and Nirguna (without any character). All the sruthies gives an equal and uniform accessability of all the parts of Vedas in Ramanuja Dharshna, and which is advertised by the Nadamuni, and Yamanacharya.

With this Sampradaya, the well known grandhas like Acharya Sukthi Mukthavali, Amuktamalyada and Mumukshujanakalpakam etc., have eloberately explained about the Vishistadvaitha. This

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helped the Telugu people to know the greatness of the Vishistadvaitha.

The embodiment of Samsara which is known as Food, shelter and family are mainly belongs to the body and enjoyable by the body itself, but not for the Atma. Similarly the Santhana is belongs to the body itself. There should not be any mamakara (love and effection) towards the children because they are belongs to the body and which is not for ever. If the body is individual self then the pleasures are belongs to the 'Atma'. But the body is not Atma, so that these pleasures are not enjoyable by the 'Atma'. If the individual self (Atma) is not physical then the physical enjoyments can not reach to the Atma.

In this way the theories of Vishistadvaitha is belongs to Amukthamalyada. In this grandha all the formulas of Vishistadvaitha has taken place. In this chapter the author has been made an attempt to explain all the characterstics of Vishistadvaitha with reference to the 'Amuktamalyada'. (By Srikrishna Deva Raya).

In the present paper gives an account of Vishistadvaitha philosophy mainly stressing on the importance of the Vishistadvaitha.

XII.A. 95

VIJÑĀNABHIKṢU'S CONCEPTION OF THE ABSOLUTE

I propose to discuss in this paper Vijñānabhikṣu's Concept of the Absolute, taking into consideration its three aspects, namely, Soulhood (Ātmatva), locative causality and existence. He dwells on these at length in the Vijñānāmṛtabhāṣya to clearly bring out the nature of the Absolute and to determine its significance in his philosophical system known as divisionless Non-dualism (Avibhāgādvaita).

As for the first, the soul (Ātman), according to Bhikṣu, is an entity, from which creation proceeds, in which it resides and in which, having lived, it finally merges. The second viz,, locative cause is defined as that which aids Prakṛti in the process of evolution and the selves in assuming consciousness. They were deprived of at the time of dissolution, without causing them to separate from itself. And as regards the third, existence is defined as the fact of meaningful activity. All the three aspects taken in the ultimate sense belong to the Absolute.

Brahman, the Absolute of Bhikṣu, is one undivided whole in which several reals (Eternal upādhi, selves and Prakṛti inclusive of

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time and space) reside inseparably without distinction at the time of dissolution, and with differentiation during creation. The three reals are said to be Its powers which remain, at the time of Pralaya, absorbed in It like dead snakes lying in a pit or like a man fast asleep. The relation between Brahman and the selves is like the one between body and its hair or between heap and its portion. These two examples demonstrate clearly that there is no separation between selves (Āṁśa) and Brahman (Āṁśī) at any stage.

Unlike Śaṅkara, Bhikṣu holds that the Pure-essence-adjunct with an eternal mode (Vṛtti) always remains in eternally inseparable union with Brahman, Who instigates Its powers, by virtue of being their witness, to start the process of creation. Should the beginning of Creation be understood in the light of Bhikṣu's concept of locative causality, Brahman, he claims, can still remain, free of mutation even without resorting to the concept of Māyā which Śaṅkara does resort to for the same purpose, and also without compromising the status of reality which Bhikṣu significantly accords to the world of experience.

XII.B. 1

CONTRIBUTIONS OF RAY RAMANANDA TO VAISHNAVISM

B. C. Acharya. JYOTI VIHAR

Sri Chaitanya had the unique privilege of being in long association with Ray Ramananda, great Vaishnav Scholar-poet at Puri, the sacred abode of Lord Jagannatha. Ramananda was appointed as Governor of Rajamahendri by the Gajapati king Prataparudra Deva (AD : 1497-1538). Sri Chaitanya met Ramananda at Rajamahendri and learnt the main tenets of neo-Vaishnava theology from Ramananda. Chaitanya took Ramananda as one of his Gurus. Ramananda was then an erudite scholar on neo-Vaishnava theology i.e. Rāgānugā Bhakti which he himself evolved and propounded. He wrote his drama entitled "Jagannath Ballav Natakam" in the year 1502 AD, much before the advent of Sri Chaitanya, in which he propounded the theology of neo-Vaishnava faith. The idea of madhura-rasa-upasana' embodied in the drama that was written by Ramananda at Puri much before Sri Chaitanya stepped into the soil of Lord Jagannath. Sri Chaitanya was so much pleased with Ramananda that he wished to stay at Puri with Ramananda and he actually did it for the remaining period of his self. Verse from the above

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drama were so much enjoyed by Sri Chaitanya that it became a regular habit with him to listen to the verses in every-day rituals. The drama of Ramananda popularly known as 'Sangeeta Natak' was enacted and staged several times in the Puri temple. Ramananda also imparted teachings on Vaishnava Rasa-tattwa to Rupa and Sanatana at Puri. He was regarded as one of the pioneers in the field of neo-Vaishnavism which took a definite shape at Puri and which in course of time spread over to Vindavana and Navadvipa. The poetic talents of Srí Rupa Goswami was unique in the Vaishnava literature in India. But the influence of Ray Ramananda and his drama on Rupa Goswami should not be underestimated. It was Ray Ramananda who exerted much influence on Rupa Goswami in writing the Vaishnava theological works at Vindavana.

XII.B. 2

PHILOSOPHICAL AND LITERARY ASSESSMENT OF SOME STOTRAS

Mrityunjay Acharya, ARAMBAGH

A 'Stotra' means a devotional expression of the qualities and activities of a devotee to pacify his desired deity. Though the authors of the 'Stotras' compose their works purely on the basis of devotion, yet they are found to write a class one poetry and highly philosophical speculation in those 'Stotras'.

The present paper proposes to assess the literary merits and philosophical doctrines of some such 'Stotras'.

XII.B. 3

मनुस्मृतौ धर्मलक्षणे शीलाचारयोः स्वरूपम्

कुमारी सुजाता बहिदार, पुरी

श्रुतिस्मृतिसदाचारात्मतुष्टयश्चतस्रो मनुना धर्मलक्षणत्वेन प्रतिपादिताः। तत्र स्मृतिशीलादिप्रकारनियमोपि कृतः। किन्तु अनेन शीलमधिकत्वेन प्रतिभाति। शीलस्य स्वतन्त्रतयांगीकारे लक्षणं पंचविधं भवति। एतेन धर्मलक्षणे चतुष्टयपरिगणना व्याहन्यते। सन्दर्भेस्मिन् शीलाचारयोः स्वरूपविषयिणी चर्चा क्रियते आचारे च शीलमन्तर्भवति इति निश्चीयते।

शीलं नाम स्वभावः। आचारस्य अन्तःस्वरूपं शीलम्। शीलं मनसि तिष्ठेत्। सत् शीलं धर्मे प्रमाणम्। वस्तुगत्या नरेषु यः स्वभावः स प्रकृतित्वात् धर्मरूपेण

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नांगीक्रियते । स्वभावस्य धर्मरूपत्वं तार्किका आमनन्ति । किन्तु शीलस्य सदाचार-मुखेन धर्मे प्रामाण्यमंगीक्रियते

शीलाचारयोर्मध्ये स्वरूपगतो भेदो दृश्यते । शीलापेक्षया आचारः पृथक् । शीलस्य मनोधर्मत्वेन आचारे तस्य प्रतिपत्तिमुखेन कार्यरूपत्वं प्राप्यते । आचारप्रकाशनात् प्राक् यदि शीलं न स्यात् तर्हि आचारो न संभाव्यते । शीलाभावेन आचारस्य उत्पत्तिर्नास्ति । शीलं सहजातप्रवृत्तिः । स पारिपार्श्विकीं परिवेष्टनीमनुरुध्य तदनु-रूपाचारे परिणमति । संकल्पो हृदयानुकूल्यात्मकं कर्मानुष्ठानविशेषः । हृदयेना-भ्यनुज्ञातः (मनुः 2.1) इति मनुना यदुक्तं तत्र हृदयपदे मनो गृह्यते । संकल्पो मनसि कर्त्तव्यवोधं निश्चिनोति । संकल्पस्य प्रतिपत्तिः कार्यम् अनुष्ठानं वा । इत्थं प्रतिपत्तिमाध्यमेन आचारे शीलमन्तर्भवति । मनुना सर्वानुभवयोग्यतया चतुर्विधधर्म-लक्षणाभ्यन्तरे शीलं लक्ष्यीकृत्य आचारोन्तर्भावितः ।

हारीतेन ब्रह्मण्यतादि (मनुः कुल्लूकः 2.6) त्रयोदशविधं शीलं वर्णितम् । तच्च वेदोखिलो धर्ममूलम् (2-6) इति वचनेन भवति मनोधर्मं इत्युक्तम् ।

स्वभावो मनसि तिष्ठति । मनो यदि कर्मेन्द्रियमित्युच्यते तर्हि आचारेण सह तस्य संवन्धस्तिष्ठति । एवं च आचारस्य प्राक्स्वरूपत्वेन शीलेन सहापि । अतः "वेदोखिलो धर्ममूलम्" इति वचनमुक्त्वा मनुना "श्रुतिः स्मृतिः सदाचारः" इति कथ्यते । अत्र आचारं ज्ञात्वा धर्मः परिलक्ष्यते । स आचारो न शीलाद् भिन्नः । इति ।

XII.B. 4

MOTHER GODDESS CONCEPT IN INDUS VALLEY CIVILIZATION

Jayasree Banerjee, CALCUTTA.

In India the mother is the centre of the family and our highest ideal, from the ancient time she is to us the representative of God, as God is the mother of the Universe. Swami Vivekananda says, our God is both personal and absolute. The absolute is male, the personal is female. And thus we now say—the first manifestation of God is in the hand, that rocks the cradle. So mother worship in India presents a very important aspect of history of the Indian thought as expressed in her philosophy, religion, general art and literature.

It was the great development of agriculture that laid the foundations of Western civilization, which gave rise to the prominent position of the great Goddess occupied at the dawn of our culture, (Briffault, The Mothers—p. 117). Therefore we find a relation of the great Mother with the vegetation or food products of the Earth.

So from the historical background we find the Mother Goddess have a close association with vegetation and here mother is working

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as a protective force or fecundity. Secondly the goddess is working as a Female energy or as the earth mother who brings the golden corn before her child.

It is very difficult to form a clear idea of the Harappan religion or religious form at Indus Valley sites. Because our knowledge of the Indus Valley Civilisation is inadequate. Though in the absence of written texts, we can not say much of the religious ideas, beliefs, and practices of the people, the seals, images and the figures enable us to throw some light on the subject. A large number of female figurines along with seals and sealings discovered from the Indus Valley sites belonging to 3rd and 2nd. millemium B.C. show the prevalence of the worship of the mother goddess cult. These female figures are almost invariably in a damaged condition, but there is strong reason to beleive that they represent the great Mother goddess. But many scholars do not support this view. According to them we do not have any positive proof of any cult image belonging to the early and later Vedic periods. And nothing defenite has been established about the Archeological evidences of the images of the Mother—goddess till the Mauryan period.

But in our country the feminine deity as the Fertility goddess is probably known from the Indus Culture and the concept is a conjecture, as the Indus Writings have not yet been deciphered. So future archeological excavations may enlighten for a better understanding of the Sākta mata concept.

XII.B. 5

EVOLUTION OF THE *ŚAKTI* CULT

Nirmalkanti Basu, CALCUTTA

Śakti cult is much in vogue in India, specially in Bengal. This can be traced from the early Vedic period. This paper attempts a critical analysis of the practice of the worship of Śakti as mother.

XII.B. 6

BRAHMANICAL AFFILIATION OF CAITANYA AND HIS FOLLOWERS

Nrisinha Prasad Bhaduri, CALCUTTA

The apotheosis of Caitanya took place during his life-time. While the Bhaktas worship him as the presiding incarnation of the Kali age, others respect him for having brought about the social integration in

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the spiritual level. The present paper, however, seeks to bring out the true personality of Caitanya from the morass of worship and eulogy. No doubt, historians still remember him as the promulgator of a very liberal religious movement, freely accessible to the people of all walks of life, rich or poor, elite or downtrodden. In a word, Caitanya was able to see his religion soon turning into a religion of the masses. Even in his absence, the flow of Vaishnavism remained unabated due to the efforts of his followers in Vṛindāvana and Bengal. But when the noted Vṛindāvana Gosvāmins and the Bengal Vaiṣṇava leaders passed away, the Caitanyite Vaiṣṇavism suffered a set-back but soon to be revived by Śrīnivāsa Ācarya, Śyāmānanda and Narottama. Caitanyite Vaiṣṇavism, therefore, stood the taste of time and space ; but this life, as everyone believes, owes mainly to the response of the poorer, and hence obviously the larger section of the society. Again, if one takes a critical view of the growing popularity of Vaishnavism through ages following Caitanya, one would easily notice that the majority of Vaiṣṇavas came form the lower rung of the society and very many of them were Śūdra by caste. In every important centre of Vaishnavism in Bengal, one would also see a swelling number of Sāhās, Kuṇḍus, Pāls, Podders, Basāks, Baniks, Debnāths, who mainly belong to the merchant section and prop the whole Vaiṣṇava society by liberally donating for the cause of Vainshavism and devoting themselves to various Vaiṣṇava practices. A keen and detecting eye will also notice that even in Navadvīpa, the birth place of Caitanya, Brahmin Vaiṣṇavas are not many, but whoever they are, they claim a special position by virtue of their caste. A subtle conflict is also noticeable between the ascetic Bābāji chiefs (mahānta ; the head of a temple) and the Gosvāmins (who trace their origin form some close associates of Caitanya) over the apparent perpetuation of Vaiṣṇava ācāra. The conflict ultimately centres on the question of supremacy over the Vaiṣṇava laity who are recruited as disciples and donors, Apart from Navadvīpa the picture is almost the same everywhere. The feeling of the Vaiṣṇava laity, the real prop of the whole Vaiṣṇava society, would therefore, be central to our discussion and we shall see what Caitanya did and what he left for these commoners.

The most effective campaign that helped Caitanyism to earn high popularity in this country was the anticipation of a casteless society. The rigidity of caste-system, pertains to one of the oldest institution of India.

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Caitanya had somehow won the heart of the general people who believed that Caitanya hurled a great blow on the existing order of caste system. This paper seeks to establish that although apparently, Caitanya and his followers tried to eradicate the curse of caste system by popularising the all accessibility of the Bhakti cult, yet at the bottom the age-old Brahmanical *Saṃskāras* were still working. We shall also notice how the famous Vriṇdāvana Gosvāmins overtly or covertly surrerdered to the Brahmanical institutions. Naturally, the egalitarian approach of the Bhakti cult which once aroused a great hope among the huge mass of Vaiṣṇava laity, suffered a set-back and made room for the older caste-differences with only a new suffix added to them i.e. Brāhmaṇa-Vaiṣṇavas, Śūdra-Vaiṣṇavas etc.

XII.B. 7

शक्तिपात साधना

मोहनचन्द्र भट्ट, लखनऊ

भारतीय साधना पद्धतियो का एक परम वैशिष्ट्य रहा है कि वे मनुष्य को ऐहिक व पारलौकिक जीवन की सार्थकता का संदेश देती हैं। इन्हीं पद्धतियों में एक पद्धति 'शक्तिपात' की है जहाँ समर्थ गुरु अपनी 'ऊर्जा' (शक्ति) का स्पर्श, ध्वनि, अथवा दृष्टि से अपने शिष्य में निक्षेप करता है। ऊर्जा कणों के इसी निक्षेप को 'शक्तिपात' नाम दिया गया है। इस प्रक्रिया में आसन, प्राणायाम व मुद्राएं सब स्वतः होती चलती हैं। मूलाधार चक्र में स्थित कुण्डली शक्ति सहस्रार में स्थित शिव से मिलने जब जाती है तब स्वतः मल शोधन, नाड़ी शोधन होता जाता है। संसारी पुरुष भी साधना के इस सोपान का अवलम्बन लेकर समाधि की स्थिति तक सहज ही पहुँच जाता है। शैव दर्शन में इसे 'शिवशक्ति सामरस्य' व वेदान्त में 'जीव ब्रह्मक्य' की संज्ञा दी गयी है। इस विद्या का परम रहस्य 'सारस्वत कुण्डलिनी महायोग' नामक ग्रन्थ में विस्तृत रूप से चर्चित है। जागृत कुण्डलीक होने पर साधक की इच्छा शक्ति इतनी प्रबल हो जाती है कि–

यदा जागर्ति सा देवी बहुभिः पुण्य संचयैः।
तदा सर्वाणि कार्याणि स्वयमेव करोति सा ।।

XII.B. 8

AN EXAMINATION OF GURUVĀDA

J. B. Bhattacharyya, BIRBHUM

A critical study of Guruvāda is necessary in understanding our Indian cultural life. The term Guru has acquired various meanings.

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In this paper we shall try to examine this preceptorial system conveying religio-philosophic-social character. The discussion has comprised the following points :—

(1) Definition of Guru and his disciple.
(2) Guru through succession.
(3) Guru Karan compulsory or not.
(4) Self-initiation.
(5) Human mind and meditation.
(6) Guru is a symbol and the symbolic syllables of Guru-Mantra
(7) Four steps of spiritual advancement.
(8) Love of Guru and respect of disciple as social welfare.

Guruvada is most beneficial / annihilating system for human life.

XII.B. 9

CULTURE OF THE SOUL

Sm. Pratima Bhattacharya, PATNA.

Though every one is religious yet he need not be so in earnestness in passion, by his choice and free decision and earnestness which distinguishes between religion and irreligion. If so, then we need not so define religion as to exclude some of the most important types of living religions. It should be conceded that my belief and practices which aim at evoking invoking an all pervasive attitude leading to a culture of the soul should also be regarded as religions.

Of course, man can not live without some object of devotion and to that extent every man is religious. But there is a distinction between the religious and irreligious. A truly religious person is not only concerned with what he considers to be the ultimate and through it seeks his fulfilment, but tries to search for the ultimate with passion, vigour and with all his soul and strength. In contrast a non-religious person unknowingly accepts his god in an unconcerned way : he does not acknowledge the ultimate and live an inauthentic existence. This point has been expressed thus by Prof. J. E. Smith : "Everyone has a god or gods : not everyone acknowledges Gods."

(J. E. Smith, Ultimate concern and the really ultimate RET—p. 68)

And even a seemingly religious man may be an idolater. God is not of the dead but of the living.

If Hinayanist Buddhism, Jainism and Śaṅkarite Vedāntism be regarded as religious, then we have to make a decision with regard

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to that which can be taken as the essence of religion. If religious yearnings of man are not supposed to be dying, then we have to regard Communism, Democracy and Humanism as some forms of religion in its modern garb. A scientist who devotes his life consecrated to the search of truth is no less religious. And the same is true for the meanest citizen of any state if he performs his duties with the singleness of his heart and purpose. The total effacement of one's likes and dislikes, emotions and wishes for the discovery of scientific truth appears to me akin to the state of Nirvāṇa itself.

Morality, art, culture and philosophy need not be merely biproducts of religious commitment. A great many times they serve as the source of religious experience itself. In otherwords, morality, culture and philosophy of a certain type may follow from religious conviction.

According to the Indian tradition it is due to the past saṁskāras that a person is born with proclivities for a certain choice of his object of devotion. The moderner would say that this choice depends on the typology of the individual and the kind of mentality with which he is born. Therefore this has been variously called a symbol, a myth, on archetype, an ultimate concern and so on.

In India there is hardly any contemporary thinker of note who does not favour social service as the necessary consequence of a religious life. Radhakrishnan, Tagore and Swami Vivekananda have spoken with one breath in favour of social service or ameliorism.

Therefore, we need today most urgently a religious philosophy which shall balance the rival claims of individuals self-culture and collectivism.

XII.B. 10

ANTIQUITY OF THE CONCEPT OF ALAKṢHMĪ

Bidyanath Chakrabarty, BURDWAN

It is customary in Bengal to worship the *Kṣhaṇika* image *Alakṣhmī* made of cowdung, in the *Dīpānvitā Lakṣhmīpūjā* night. Before starting the worship of *Lakṣhmī*, the image of *Alakṣhmī* is taken outside the house with the beating of the winowing fan and discarded. The concept of *Alakṣhmī* may be traced in the *Liṅga Purāṇa* where she is referred to as Jyeṣṭhā. In the 94th chapter of the *Vanaparvan* of the *Mahābhārata*, *Alakṣhmī* is associated with the *Asuras*. Again the *Baudhāyana Gṛhya Sūtra* refers to the goddess as *Jyeṣṭhā*. In the *Atharva Veda* reference to *Alakshmī* may be traced. In the *Śrī Sūkta*

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of the *Ṛk Veda*, which is supposed to be a late supplement (*Khila*), *Alakṣhmī* is not only mentioned prominently but is also referred to as *Jyeṣṭhā*. It would not be, therefore, unreasonable to assume that the concept of *Alakṣhmī* is of pretty antiquity. Of course, at the time when the *Śrī Sūkta* of the *Ṛk. Veda* or the portions of the *Atharva Veda* referring to *Alakṣhmī* were composed, pre-Aryan elements might have crept into the Vedic Aryan cultural fold. Alternatively, it may be suggested that in the religious consciousness of the Vedic Aryans themselves, the negative aspect of *Lakṣhmī* preceded her positive aspect, for which she has been referred to as *Jyeṣṭhā*.

XII.B. 11

MURARI GUPTA—FIRST CAITANYAITE BIOGRAPHER

Sm. Bulbul Chatterjee, CALCUTTA

Murari Gupta was the first and main biographer of Sri Caitanya. He wrote his Mahakavya entitled Sri Krishna Caitanya-Caritamritam in Sanskrit which is famous as 'Murari Gupta's kadaca. Murari's family lived originally in Srihatta, later on they came to Navadvipa and settled in a place adjacent to the house of Jagannatha Misra, the father of Caitanya. There was good relation between them.

Murari's scholarship was highly appreciated in Nadiya during that period. At that time scholars of different parts of India had high respect for Navadvipa. Murari was also a good physician.

He was an elder colleague of Caitanya and as a favourite companion of Caitanyadeva, he was an eye witness to most of his relations at Navadvipa. Caitanya's followers approached Srivasa to request Murari Gupta to write a biography of Caitanya which was mentioned by Murari Gupta himself in his own Kavya.

He was also the first Bengali writer of Padavalis related with Sri Caitanya. Later biographers of Caitanya such as, Kavikarnapura, Vrindavanadasa, Krishnnadasa Kaviraja and others were all influenced by Murari Gupta's Kavya. This has been admitted by them in their own writings.

First time Murari Gupta was a great devotee of Rama Chandra. But lastly he could not differentiate Rama from Caitanya. He was convinced that Caitanya was God incarnate. Eventually be became a great devotee of Sri Caitanya. Murari's vast knowledge and historical description was praiseworthy, his Kavya has been divided in four prakrana, seventy eight chapters and one thousand Nine hundred and Sixty verses.

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XII.B. 12

NOTES ON THE VAIṢṆAVA CONCEPT OF *PRĪTI*

Sm. Chinmayi Chatterjee, JADAVPUR

The term *Prīti* is very popular with the Sanskrit Ālaṃkārikas. Bhāmaha makes Prīti as one of the desired ends to be attained from the study of good poetry :

Dharmārthakāmamokṣeṣu vaicakṣaṇyaṃ kalāsu ca /
Karoti kīrtiṃ prītiṃ ca sādhukāvyaniṣevanam //
Kāvyālaṃkāra, 1.2

Here Prīti means, according to Abhinavagupta, '*ānanda*', i.e. aesthetic pleasure unattainable from the enjoyment of material objects (Vide *Locana* on *Dhvanyāloka*, 1.1.). Daṇḍin uses the term *Prīti* in his *Kāvyādarśa* (II. 218) in the sense of good and pleasurable statement which constitutes the *Preyas* alaṃkāra : *prāk prītiḥ darśitā*. Bāṇabhaṭṭa also uses the expression in the sense of *ānanda* :

Nirgatāsu na vā kasya kālidāsasya sūktiṣu /
Prītir madhurasāndrāsu mañjarīṣv-iva jāyate //
Introductory verse of Harṣacarita.

Bhoja, like Bhāmaha, regards *prīti* as one of the Kāvyaphalas and Ratneśvara agrees with Abhinavagupta in explaining it as *ānanda* :

Nirdoṣaṃ guṇavat kāvyam alaṃkārair alaṃkṛtam /
Rasānvitaṃ kaviḥ kurvan kīrtiṃ prītiṃ ca vindati //
Kaṇṭhābharaṇa, 1.2.

In chapter V of the same text, Bhoja presents another meaning of the term *Prīti*, in the form of particular phase of love-sentiment unassociated with the object of love. In association however, it is called *Rati* :

Mano'nukūleṣv artheṣu sukhasaṃvedanaṃ ratiḥ /
Asaṃprayogaviṣayā saiva prītir nigadyate // V. 138.

Śāradātanaya takes *Prīti* as an emotion distinct from *Rati* :

Mano'nukūleṣv artheṣu sukhasaṃvedanātmikā /
Icchā ratiḥ sā dvividhā syād ratiprīti-vibhāgataḥ //
Bhāvaprakāśana, II. p. 34.

Bhoja aud Śāradātanaya might have inspired the Vaiṣṇavas

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of Bengal to consider *Prīti* as an emotion, but they differ from their predecessors in conferring a spiritual character to it. For them, *Prīti* represents the highest stage of devotion, which is unalloyed love of the finite beings for the One characterised by infinitude. Śrī Jīva Gosvāmī, the chief torch-bearer of the Bengal Vaiṣṇava School, has devoted a total book entitled *Prītisandarbha* to the delineation of the concept of *Prīti*. There he presents it as identical with *Rati* love sentiment causing supreme pleasure in the mind of the devotees :

Atrollāsamātrādhikyavyañjikā prītiḥ ratiḥ / Prītisandarbha, p.755. This *Prīti* appears as various emotions viz. dāsya, sakhya, vātsalya, etc. in connection with various manifestations of the divine self of Lord Kṛṣṇa as master, friend, son etc. :

Putro'yam ityādibhāvenānukampitvābhimānamayī prītir vātsalyam...mitratvābhimānamayī prītir maitryākhyā dvividhā sauhṛdā-sakhyākhyā ceti. Ibid, p. 736.

This *Prīti* is the *sthāyibhāva* of *Bhaktirasa* and it is the source of joy even greater than the joy of the realisation of Brahman :

Bhagavatprītau tu sthāyibhāvatvaṃ tadvidhāśeṣa-sukha-taraṅ-gārṇava-brahmasukhādhikatamatvaṃ ca pratipāditam eva. Ibid. p. 763.

The five types of *Prīti* as *jnāna, bhakti, vatsala, maitrī* and *ujjvala* are turned into five types of main *Bhaktirasa* as *Śānta, Dāsya, Vātsalya, Sakhya* and *Madhura* or *Ujjvala.* :

Eṣa ca bhagavat-prītimaya-rasa pañcadhā prīter bhedapañcakena. Te ca jñānabhaktimaya-vatsala-maitrīmayojjvalākhyāḥ krameṇa jñeyāḥ. Ibid. p. 795.

The well-known Sthāyins like *Vismaya* etc. of the secular Rasas like *Adbhuta* etc. are transformed into the Sthāyin of Bhaktirasa only when these are tinged with *Bhagavat-prīti* and those Bhaktirasa having such sthāyin are regarded as subordinate, gauna :

Ye'nye'dbhutarasasthāyino vismayādayas teṣāṃ tatprītisambandhenaiva bhāgavata-rasāntaḥpātāt...gauṇatā Ibid p. 795.

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XII.B. 13

CAN THE ŚRUTIS BE REGARDED AS THE SOURCE OF HINDU LAW (DHARMA) ?

Heramba Chatterjee Sāstri, CALCUTTA

For the sake of convenience it is better to use the expression Hindu Law in place of *Dharma*, which has a wider connotation in our *Śāstra*. The text books that delineate the specific duties and obligations of all the members of the fourfold castes, are generally given the appellations of *Dharmaśāstra* or *Smṛtis* (Dharmaśāstraṃ tu vai smṛtiḥ—Manu, II.10) :

Deśadharmān jātidharmān kuladharmāṃś ca śāśvatān //
Pāṣaṇḍagaṇadharmāṃś ca śāstre'sminn uktavān manuḥ //
1.118.

While speaking about the sources of Dharma, the writers of the Dharmasūtras as also of the Dharmasaṃhitās are unanimous on the point that the base or source of Dharma it is to be sought in the Śrutis (The Dharmasūtras of Gautama, Baudhāyana, Āpastamba and the like are categorical on this point and Manu finally asserts :

Dharmaṃ jijñāsamānānāṃ pramāṇaṃ paramaṃ śrutiḥ. II.13.

Bṛhaspati pays tribute to Manu by asserting that his superiority lies in according the implications of the Veda in his text :

Vedārthopanibandhṛtvāt prādhānyaṃ hi manoḥ smṛtam.

Every now and then Āpastamba Baudhāyana, Vasiṣṭha and others refer to Vedic texts in support of their directives.

It will be our task in this paper to show whether all or at least a good number of the laws of Smṛti can be traced in the Vedic texts themselves or not.

XII.B. 14

ŚRI CAITANYA AS AN INCARNATION : A CRITICAL EXAMINATION OF THE ARGUMENTS

Jayasri Chatterji, CALCUTTA

It will not be irrelevent to try to determine the divinity of Caitanya Mahāprabhu, the great socio-religious reformer and preacher on his 500th birth anniversary. Orthodox scholars like Rādhā Govinda Nātha tried to establish the divineness of Śrī Caitanya. The biographers also put in some incidents in support of the full divinity of Śrī Caitanya. Some of the incidents took place before the devotees like Advaita and Śrīvāsa on more than

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one occasion. Then also one can say that there might be the scope for wrong perception.

The speciality of Śrī Caitanya's movement lies there, that it includes people irrespective of their caste, creed and religion.

Gaudīya vaiṣṇavas put forth some arguments based on the scriptures, mainly on the Bhāgavata to establish the full divinity of Śri Caitanya.

Viśvanātha Cakravartin shows that the complexion of Śrīkṛṣṇa will be golden yellow in Kaliyuga. Śrī Caitanya's complexion and other activities tally well with those of Śrī Kṛṣṇa.

God is definitely a super-being in comparisn to ordinary human-being. The superiority was explicit in Śrī Caitanya.

XII.B. 15

WELFARE-ORIENTED ASPECT OF DHARMA—A PHILOSOPHICAL APPROACH

Madhumita Chatterjee, CALCUTTA

Judged in the strict logical sense the expression *Dharma* as used hundreds of times in the *Vedas* as also in the *Dharmaśāstras* conveys no specific sense as such, so to say. The etymological meaning arising out of the root *dhṛ* can also not be adjusted in all the contexts in which it has been used. In general it has been held that so far the orthodox approach is concerned, *Dharma*, to be designated as such, must be *śruti-sanctioned, śrutimūla*—based on the *Vedas* (*Vedo dharmamūlam* : *Gautama-dharma-sūtra*, 1.1.1 ; *Vedo'khilo dharmamūlam...Manu*, II.6). The Mīmāṃsakas stress on this point significantly as expressed through the *Sūtra* of Jaimini ; (*Codanā-lakṣaṇo'rtho dharmaḥ*, 1.1.2.). The *Vaiśeṣikasūtra* in its attempt to explain the nature of *Dharma* as that from which come out welfare and final beatitude (*yato'bhyudayaniḥśreyasasiddhiḥ sa dharmaḥ*) points out that one of the purposes of *Dharma* is to seek welfare (of the masses). In the Purāṇic approach also the same tendency is observed (Dharmaḥ śreyaḥ-samuddiṣṭaṃ śreyo'bhyudayalakṣaṇam —*Bhaviṣyapurāṇa*, quoted by Kullūkabhaṭṭa on Manu, II.1.).

I propose to show that in the modern concept of religion which is regarded as substitute-word of *Dharma*, the welfare-aspect has been given due consideration. Practically speaking, the welfare aspect of *Dharma* speaks for its universal acceptance, rather than its spiritual aspect.

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XII.B. 16

HINDU DIVINITIES IN EARLY JAPANESE LITERATURE

S. K. Chaudhuri, DELHI

The Japanese literature on the Hindu divinities who migrated to Japan together with Buddhism and became an integral part of the Japanese Buddhist pantheon can broadly be divided into two groups, the first group consisting basically of popular literature, mainly folk literature, produced during the early period of Japanese literary history. The second group consists of scholarly writings produced at a much later date, at a very mature stage of Japanese literary history. It is very significant that the second group has concentrated on Brahma, Vishnu and Maheshvara, the mighty Triad of the Hindus, ignoring the other divinities. As against this, the first group primarily relates to the divinities other than the Triad. The present study will be restricted to Lakshmi, Sarasvati and Yama, besides the Triad for the lack of space.

Only three stories of Lakshmi appear in the oldest collections of Japanese folk tales. She received state patronage very early as the goddess of wealth and prosperity, and this image is reflected in the stories. She was also regarded as the symbol of feminine beauty. However, her influence declined after some time and her place was taken by Sarasvati. This development took place among the masses, and a large variety of literature of the period are available to reconstruct this take over. However, the fact that she was basically the goddess of wisdom was also known to the Japanese scholars. It was very obvious for Yama to curve cut his place in the Japanese mind and retain it ever since. Naturally, the oldest collection of the Japanese folk tales contains more stories on him than on any other Hindu divinity.

There are ample evidences in the Japanese Buddhist literature to show that the roots of Buddhism lie in the pre-Buddhist religious beliefs. The Japanese became aware of the significance of the Triad in the course of their critical study on the roots of Buddhism. One of the writers tried to collect materials on this aspect and noted the information on the Triad which have been discussed here. This information also reveals the information gap that existed between the Indian and the Chinese monks who jointly translated the Indian Buddhist literature.

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XII.B. 17

SANNYASA IN THE UPANISHADS

Mantosh Chandra Choudhury, KURUKSHETRA

The paper aims at an in-depth study of *Sannyāsa* as gleaned from the *Upanishads*—the cradle of ancient Indian wisdom. There is no doubt that *Sannyāsa* represents the pinnacle of Indian spiritualism and its study is certainly of abiding interest. Unfortunately, however, it has not received the attention of Indologists to the extent it deserves. Scholars like P.V. Kane have only touched the fringes and many facets of this glorious heritage of mankind have consequently remained unnoticed. The present study proposes to trace the genesis and growth of the concept of *Sannyāsāśrama*, and its efflorescence in the *Upanishads*.

The elaborate Ṛgvedic sacraments (*bahiryajña*) and sacerdotalism gave way to the development of the idea of inner sacrifice (*antaryajña*) in the *Upanishads* which give us, for the first time, a concrete suggestion of renunciation and sublime asceticism that, later on, found its way into Jainism and Buddhism too. The various types of *Sannyāsa* (*vidvat*, *vividiṣā*, ātura, etc.), the procedure of *Sannyāsa*, the different types of ascetics and their daily routine, as envisaged by the Upanishadic seers are intended to be brought out here precisely.

The idealism of Sannyāsa which originated in the *Jñānamarga* gradually crept into the *bhakti-*, *yoga-*, and *karma-margas* too. In fact, '*Sannyāsa*' implies a life that tries to give up all worldly ties and meditate on the Absolute. It constitutes the fourth *āśrama* in the Hindu scheme of life, although a *Sannyāsin*, has also been called *atyāśramin* in the *Śvetāśvataropaniṣad*. The *Ṛgveda*, of course, mentions *yati* but the sense is dubious ; and there was no well-knit paradigm of life evolved in the Ṛgvedic period. The *munis* of the *Ṛgveda*, however, led a life of poverty, contemplation and mortification, equivalent to what subsequently are advocated as characteristics of *Sannyāsa* by the *Śāstrakāras*. Even in the *Upaniṣads* like the *Chhāndogya*, *Vānaprastha* and *Sannyāsa* sometimes coalesce into each other. But it is also during this period of Indian history that idealism had reached its climax. The *summum bonum* of life now came to be understood as consisting in non-return (*anāvṛtti*) to the world of pleasures and pangs. Gradually this ultimate aim was conceived of as *mokṣa*, akin to *nirvāṇa*, or

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kaivalya as we find in the heretic religions as well. The Upanishadic preaching of *nirveda* and *vairāgya* ultimately moulded the ancient Indian thought-process permanently and it was unequivocally accepted in one form or the other by all the later religious systems and sects of India.

Space permitting, the paper also proposes to discuss how far this *Sannyāsa* could be dubbed a way of life adopted by some thinkers who were motivated by self-interest alone to go beyond the domain of the three sorrows of life (ādhi-bhautika, *ādhi-daivika* and *ādhyātmika*) for ever. As a matter of fact, it is essential to understand the extent of selfishness as also individual escapism (from the worries and responsibilities of life) involved in the pursuit of *Sannyāsa*, as understood by some occidentalists. It is also relevant to know whether, as Karl Marx has put it, religious asceticism in any form, in which *Sannyāsa* undeniably occupies the highest place, was meant to serve in Indian history as an 'opiate' for the masses and divert them from attempting to find a real solution to the socio-economic problems of life by this convenient means of sublimation. In other words, is the realisation of the Ultimate Reality leading to eternal bliss (*Brahmānanda*)—the goal of *Sannyāsa* merely an induced auto-hypnotic state ?

XIIB. 18

THE ADVENT OF ŚRĪ CHAITANYA, A REVOLUTION, A RENAISSANCE.

Kishori Ranjan Das, BIRBHUM

From Jālāl-ud-din Fath Shāh (1481-1487) to Shāms-ud-din Muzāffar Shāh (1491-93)—five Sultāns of Mahmūd Shāhi dynasty and Abyssinians ruled Bengal. In 1493 Sayyid Hussain Shāh killed the tyrant Muzāffar Shāh and became elected king or Sultān of Bengal. The Hussain Shāhi dynasty ruled Bengal from 1493 to 1538. As ruler, Hussain Shāh (1493-1519) and his son, Nāsir-ud-din Nusrat Shāh (1519-32) were noble and great patrons of literature and worthy. They established peace and order in their kingdom. On Nusrat Shāh's death his son Alā-ud-din Firūz Shāh became Sultān. But within one year he was murdered by his uncle Ghiyās-ud-din Mahmūd (1533-38). We may observe that a number of Sultāns were murdered between 1487 to 1493. "During that period the dead body of the murdered master became the stepping stone for the throne,

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"And it was a surprise that" the murderer of a king obtained recognition as his successor. "All the Sultāns before Hussain Shāh were extremely Hindu haters. Hussain Shāh and his son appointed many Hindus in high official status, but they were also Hindu haters they destroyed Hindu temples and images and forced to make an outcaste. So we notice that Bengal was in a tense political situation when Śrī Chaitanya was born in 1486 and was passing his boyhood at Navadvip.

He was initiated, at the age of 22, to the cult of Kṛishṇa from Iśvarpuri, disciple of Mādhavendrapuri and two years later (1510 A.D.) he was initiated to Sanyās by Keśava Bhāratī. Before initiation, he had got the education from Tole (Sanskrit school), became pandit and acquired shirp knowledge of Nyaya. He was married twice and knew the injunctions of Smṛiti of Raghunandan. He came to know the strict barrier of caste system and actual condition of the Hindu Society.

Though both Hindus and Muslims were living side by side, the later treated the former as their serfs and slaves. The Muslims prohibited the worship of gods of the Hindus. They got pleasure in destroying temples and idols. They identified themselves with the Muslim rulers for 300 years. So they looked down upon the Hindus. On the other hand, the Hindu society was also divided into different castes. The lower caste Hindus were humiliated and insulted by the upper castes. Those who were initiated to Buddhism in the time of Pāla Kings, did not get any scope to return to the Hinduism in time of the Sen kings who re-established the supremacy of the Brahmanical religion. Otherwise, these, humiliated lower caste Hindus got the favour and patronage of Sultān and his officers and received social prestige after conversion to Islam. So many Hindus willingly embraced Islām. Many a time Muslims forced to converse.

Śāstric injunctions were very rigid, restrictions of Smṛiti, Purāṇas and the treatise did not unite the society.

The influence of Tāntric school, was extended greatly among the Sahajiyā Buddhists, Śaivas, and Vaishnavas too. The unrestricted freedom of sex, wine and meat etc. attracted many men and women. Most of the Smārta pandits, the scholars, of Navya Nyaya and the Śāktas of Navadvip stood against Śrī Chaitanya. This was the condition in the society everywhere in the country.

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Against all these political, social and religious oppositions he appeared with a teaching of new Vaishnava sect as a reformer, a pioneering and revolutionary foce to renaissance in the 16th century under the rule of sultān Husain shāh. The special characteristic of this sect is the intensive devotion and love for god Kṛṣṇa of the Gopis and Rādhā (greatest devotee).

After his initiation, Nityānanda, Advaitya, Haridās (Yavana) and other vaishnava devotees and their followers declared Chaitanya to be an incarnation of Kṛishṇa.

He introduced Kirtan—the singing of the name of Kṛṣṇa—as the best way of realising this spiritual love. So he wanted to remove the barrier of caste system. All devotees were equal to him, even—'chaṇḍālohopi dvijaśrestho haribhaktiparāyana'. His maddening Kṛṣṇa-Rādhā songs, and the realisation in his own life of the highest ideal of the pure love of Rādhā and Kṛṣṇa washed away the impurity in Vaishnavism before his time and he infused a new life into the religion and brought about the moral uplift of the Hindus all around.

His 'Quāzī-dalan' proved his leadership in protest against Muslim oppression, strong personality and character, and courage to revolt against injustice.

He asked Nityānanda to save the ignorant, the humble, the poor and the down-trodden with the doctrine of love and devotion. "By the effort of Nityānanda his associates and his followers,..... (the initiation) brought about a revolutionary change in the Hindu society. The status of women also improved.

In the field of Bengali literature during his life time and of the post Chaitanya period the influence of Chaitanya and his Vaishnavism is enormous. He created a new impulse in the cultural life of the Bangalee—that was a revival in her national life, we may call it the 1st. renaissance in the 16th. century as is remarked by Sir J. N. Sarkar—"The renaissance which we owe to English Rule early in the nineteenth century had a precursor—a faint glimmer of dawn no doubt two hundred and fifty years earlier." (Hist. of Beng. Vol. 2).

The advent of Śrī Chaitanya was like the sunrise in the eastern horizon of Gauḍa. Nityānanda was his chief associate.

"Vande Śrī Krishṇa Chaitanya Nityānanda Saheditau
Gauḍodaye Puṣpavantau ṣhitrau Sandau Tamonudau."

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XIIB. 19

BUDDHA AND J. KRISHNAMURTI ON SORROW

Subash Chandra Dash, PUNE

Gautama Buddha was born about 6th Cent. B.C. in India and taught the Four Noble Truths in his first Sermon entitled "Setting in Motion of the Wheel of Dhamma".

The Four Noble Truths are :—

(1) The truth of Dukkha
(2) The truth of the arising of Dukkha
(3) The truth of the cessation of Dukkha
(4) The truth of the path which leads to the cessation of Dukkha.

These are the basis of Dhamma taught by him.

J. Krishnamurti, a great religious teacher of 20th Century, also gave unique importance to "The Flame of Sorrow" in his teachings. Though he does not follow any prophet or guru, his biography by Mrs. Mary Lutyens reveals that he had deep reverence and utmost regard for Gautama Buddha. There is a striking resemblance in the personality and massage of these two great World Teachers.

The present paper aims at bringing forth different aspects of sorrow illuminated by these two philosophers. Both of them try to describe on diagnose the human existence facing all the while the problem of suffering and find out the reasons and remedies on it in a physician's manner.

Buddha emphasises on craving on Tṛṣṇā as the cause of Dukkha and gives utmost importance to the freedom from Tṛṣṇā, which is same as Nirvāṇa or Salvation. His eight-fold path leading to Nirvāṇa is based on Prajñā, Śīla and Samādhi.

J. Krishnamurti points out that, trying to escape from sorrow and the ignorance of how to deal with it, is the cause of sorrow itself. Self-pity, Fear, Separation on Fragmentation all lead to sorrow. He also gives much importance to intelligence, love and meditation for getting rid of sorrow.

In spite of some striking similarities there is a fundamental difference in their approach. In this present paper we intent to have a comparative and critical study of the problem of sorrow handled by these two mystic philosophers.

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XII.B. 20

DAMODARDEVA AND HIS TEACHINGS.

Bhabananda Deka, GUWAHATI

A Vaisnava religious preacher of Assam, Damodardeva proclaimed the religion of one God and one worship. His was an "Eka Sarana Nama Dharma", a Bhakti-dharma, chanting and hearing the name of Hari.

In order to propagate his religious teachings, he made the Satra institution a perfect model in all respect. His religious teachings were democratic and full of catholicity. The Idea of his teachings are well depicted in three books of his great desciple, Bhattadeva- Kathā Gita, Kathā Bhāgavata, and kathā Bhakti Ratnāvali. After the death of Damodardeva, one of his greatest disciples late Baikuntha nath Bhattacharya, alias Bhattadeva, brought some reforms to Damodardeva's original teachings in his book Bhakti-viveka.

XII.B. 21

TREATMENT GIVEN BY MANU & YĀJÑAVALKYA TO SUPERSEDED WIVES.

Vijaya Deore, BOMBAY

According to Dharmaśastra marriage is a sacrament and not a contract ; hence the question of divorce does not arise. But since polygamy was quite common, it is very interesting to know the treatment which two prominent Dharma Śastrakaras give to wives who are thus superseded.

Supersession in some valid cases was allowed by these two Dharma Sastrakaras, but a heavy punishment was prescribed by Manu for the husband if the wife was unnecessarily superseded. Yājñavalkya is still more liberal towards women and prescribes 1/3 share of husband's property to the wife if she was unnecessarily superseded.

XII.B. 22

भक्तिः परम-पुरुषार्थः

चन्द्रशेखर द्विवेदी

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XII.B. 23

ŚAṄKARA'S SYSTEM OF KARMASANYĀSA

K. E. N. Elayath

The position of Karma in the life of a Sannyāsi practising jñāna-yoga is the subject of this paper. In the Bhagavadgītā bhāsya the entire discusssion seems to hinge on a particular problem : Whether jñānāyoga can be combined with Karma or not. Here we get a particular definition of Karma : Karma is that which is done egoistically. The words such as Karma Sannyāsa, Sarvakarma sannyāsa etc. viewed in the light of this definition throw much light on Sankara's refutation of Samuccayavāda. It is shown that actions of the Karmayoga type can be combined with jñānayoga and that Sankara's refutation of samuccayavāda is concerned only with actions done egoistically.

XII.B. 24

ON THE QUESTION OF CHANGEABILITY OF HINDU RELIGION

Joydev Ganguly Shastri

We are Indians and most of us Hindus but in our ancient religious texts we do not find the word Hindu used anywhere. Sometimes it is called Vedic religion, sometimes sanatana Dharma. Frankly speaking, it is very difficult to precisely define Hinduism. At best we may describe the cardinal points—some tenets that constituted the essence of Hinduism. One may point out the moral virtus like ahiṃsā, satya, asteya, śauca and indriyanigraha—i.e. non-violence, truthfulness, non-stealing, purity and restraint constitute Hinduism. But without fear of contradiction one may reply that these virtues constitute the essence of all principal religions of the world. So as a working hypothesis let us take that Hinduism is that which has its basis on the Vedas, the religion which has been codified in the Dharmashastras (those texts technically called Smritis or Dharmashastras) and interpreted in the later Dharmanibandhas or (smriti digests)

Since our Dharmashastras or smriti shastras are but recollection of the ancient customs and usages practised by the Aryans, it becomes incumbent on our part, on the part of the adherents of Hinduism to stick to the precepts. Since the Vedic literature can not be created anew it is to be followed blindly. It will keep our

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connection with our Vedic moorings through the observance of rites and customs recorded in our Dharmashastras. That is why our religion is called sanatana dharma or the eternal religion—in a sense—a religion which admits of no change.

This being the background—no question of change or modification in Dharma—at least the practical religion—should be or can be raised. Even today whenever some rite is performed the Hindus recite Vedic mantras or mantras repeating Vedic ideas. So there has been no change in essence in the religion of the Hindus. But is it really so ? A random survey of the religious texts of the Hindus will reveal that adoptability or change has been one of the important features of the religion of the Vedic Aryans and their descendents.

Thus we have seen that one important change came in the form of the adoption of the Puranic religion to supplement the Vedic religion. It has been called the Vyāmiśra Dharma—given a secondary status—nevertheless accepted into the fold of Aryan practice. Through the Puranas came the Tantric, Pancharatra and Pasupata religion. Scholars will not fail to note that in the earlier commentaries and digests of Smriti quotation from the Puranas is conspicuously absent. Comments of Kumarila, Sankara etc. against such non-Vedic religions may be cited here. But the absorption of such so-called heretic religion by orthodox followers of Vedic religion is an interesting study and has been discussed by many scholars and also by the present writer elsewhere. Thus we have the verse of the Varahapurana :—

alābhe vedamantrāṇāṃ pāñcarātroditena ye /
ācāreṇa prapadyante te mām prāpayanti mānavāḥ // So this indicates an important change. Now-a-days while performing the Vaidika-sandhyā, Karanyāsa, Aṅga-nyāsa etc. (Tantric practice) are performed. In other matters also changes have come. Thus in this part of the country people observe impurity due to death for 10 or 12 or 15 or 20 days according to their caste. But in the neighbouring province they observe 10 days' impurity—and this is also equally binding on the people. So this is another change. The concept of *Kali-varjya* shows that the interpreters of law were quite alert about the feasibility of religious practice—hence changes were introduced. The question of difference between—the Mitākṣarā view and the Dayabhaga view of inheritance may be remembered here. Nobody has accused that either of these is irreligious.

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In very ancient times Baudhāyana referred to difference in customs of the Northerners and of the Southerners. But in its own place the practice was accorded proper recognition. The Smriti prāmāṇyādhikaraṇa of the Mīmāṃsā sūtras also made room for the adoption of changs though in a very guarded and restricted way. Our grand old Manu also remarked

anye kṛtayuge dharmās tretāyāṃ dvāre pare /
anye kaliyuge dharmāḥ yugahrāsānurūpataḥ // 1.85.

and admitted the possibility of modification in religious practice. Our former President Late. Prof. Radhakrishnan also once remarked that independent India required a new code of conduct—a fresh Manusamhita for all the Indians—and a new Gayatrimantra to be muttered by all the Indians.

In fact in these days of mechanical life some changes seem overdue. Religious practices are now-a-days in many cases honoured by way of non-observance. The daśavidha saṃskāras are curtailed to the minimum. Funerary rites are not properly done—marriage rules violated and above all the priestly people a disgruntled lot. What vexes the present writer is the marriage rule of Manu

asapiṇḍā ca yā mātuḥ asagotrā ca yā pituḥ /
sā prasasta dvijātīnām dārakramaṇi maithune // 3.5.

Dvijāti means the three castes brahmin, ksatriya and vaisya. But one can easily collect from our history instances where these rules were honoured by violation. Now-a-days the onus of observing them fell on the shoulder of vacillating brahmins where instances of sagotra-marriage, asavarṇa marriage have become regular occurrences. Among the Bengalee Brahmins the same has become a social problem. Here those belonging to the Nath community—call themselves as belonging to *śiva-gotra* and according to the practice of their community marry only in śiva-gotra and thereby commit sagotra-marriage. They however observe the prohibitions of sapiṇḍā-marriage and they do not want to be styled non-Hindus. In a neighbouring province—persons belonging to 5 gotras marry within their gotra and they cite Gadādhara paddhati as authority.

kāśyapotrir bharadvājo vātsyaḥ śāṇḍilya eva ca /
amīṣāṃ pañca gotrāṇām gotradoṣo na vidyate //—..."ṛte bhṛgvangirogaṇāt" iti kālasāradhṛtaṃ gadādharavākyam api pramaṇam. Obviously this is against Mānu's precepts and Raghunandana and others did not like this—*contra bono mores*. In Bengal some religious-minded people who donot want to violate directly the

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precpt of Manu—take a circuitouse course. In the case of a sagotra-marriage—which cannot he prevented—they give away the daughter in adoption to a relative / friend of different gotra and thereby avoid sagotrā-marriage. But to people who know the laws of adoption—daughters cannot be given in adoption—only male child, can be given in adoption but not her only child—grown up child cannot be given up in adoption—and not to speak of damsels who have attained puberty. The entire process thus becomes null and void—although some eye wash is there. Hence some way is to be found out. It is not that our law-givers were always extremely strict. In case of adultery they had the sagacity to declare vyabhicārād ṛtau śuddhir garbhe tyāgo vidhīyate // Is sagotrā-marriage more henious than adultery ?

That this discussion is no nonsense will be clear when one remembers that lawgivers—changed—modified and redacted rules according to the need of the society.

An example will show this. Maithila Smarta Rudradhara I in his Śuddhiviveka noted that people became lazy and for their convenience he summarised the findings of works like Mitākṣarā, Haralatā Parijāta, Ratnākara etc.

Santyeva ratnākara-pārijāta-mitākṣarā haralatadayo'nye /
tathāpi tatrālasamānasānāṃ bhavet pramodāya mama prayāsaḥ //
such examples are not rare in Dharmashastra literature.

In fact what is the use of religious precepts if they are not followed or are simply violated ?

Hence scholars and religions leaders will please consider the posibilities in this respect. This appeal, however, is not meant to fire encouragement to arbitrary propensities of human mind—on the contrary such discussion proposed—will determine if Hinduism will survive in its native land in a positive way or willl become the means of livelihood/existance of self-seeking persons here and abroad.

XII.B. 25

BHRĀTṚDVITĪYĀ—ITS RELIGIOUS BACKGROUND AND ANTIQUITY

Archana Ghosh, PATNA

Bhrātṛdvitīyā—An important festival of the Hindus. How the women of Bengal observe it, The description of Yamadvitīyā in the

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Mahābhārata and in different Purāṇas. Yamī is identified with Yamunā in Liṅga Purāṇa.

The story of Yama and Yamī in the Vedas—how it differs from that in the Purāṇa.

The modern story behind the famous festival Bhrātṛdvitīyā.

XII.B. 26

अवतारवाद का दर्शन

रमेशचन्द्र गुप्त, वाराणसी

अवतारवाद की अवधारणा की तात्विक पूर्व मान्यता यह है कि परम सत् चेतन है, क्यों कि एक चेतन-सत्ता ही विश्व के प्राणियों के प्रति करुणाशील होकर उनके उद्धार के लिए प्रयत्नशील हो सकती है। साथ ही उस परम-सत्ता का "परिणामी" होना आवश्यक है, क्योंकि यदि परमतत्व चेतन्य होते हुए भी निर्विकार और कूटस्थ होगा तो भी अवतार की अवधारणा सम्भव नहीं है। क्योंकि ऐसी अपरिणामी शुद्ध चेतन सत्ता का शरीर धारण करना सम्भव नहीं है। शरीर धारण करना और विश्व के प्राणियों के सुख-दुःख से प्रभावित होकर उनके प्रति करुणाशील होना, किसी परिणामी सत्ता के तात्विक अवधारणा में ही युक्ति संगत हो सकता है। अवतारवाद की अवधारणा उसी दर्शन में अधिक सुसंगत बन पड़ती है, जहाँ परमतत्व को चैतन्य, भेदयुक्त (चाहें वह स्वगत भेद ही क्यों न न हो) तथा करुणाशील, सगुण और साकार माना जाता है।

पुनः अवतारवाद की अवधारणा (Teleological creation) के सिद्धान्त प्रयोजनशील सृष्टि में सुसंगत हो सकते हैं। भौतिकवाद में अथवा उन दर्शनों में जहाँ सृष्टि को निष्प्रयोजन एवं स्वाभाविक (Natural) माना गया है, अवतारवाद की अवधारणा समीचीन सिद्ध नहीं होती है क्योंकि परमसत्ता अथवा ईश्वर का अवतरण किसी प्रयोजन विशेष को लेकर ही होता है। अवतारवाद का दर्शन परमतत्व ईश्वर में और उसकी सृष्टि में एक किसी विशेष प्रयोजन को देखता है और यह मानता है कि सृष्टि में स्रष्टा का कोई प्रयोजन निहित है।

दूसरे अवतारवाद के दर्शन किसी सीमा तक नियतिवाद के तत्व समाविष्ट होते हैं क्योंकि अवतारवादी दर्शन में ईश्वर को विश्व का नियामक और संचालक मानता है, यदि ईश्वर विश्व का नियामक है तो हमें विश्व घटना क्रम में किसी सीमा तक नियति का तत्व मानना होगा।

अवतारवाद के दर्शन में पुरुषार्थ का तत्व कम होकर नियति की प्रधानता इस लिए भी हो जाती है कि मनुष्य किसी ऐसे उद्धारक में विश्वास करने लगता है जो करुणाशील होकर उसे दुःख पीड़ा और अत्याचार से मुक्त करावेगा। अवतारवादी दर्शन मनुष्य को ईश्वर का आश्रित बनाता है और उसे पूर्णतया ईश्वर के प्रति समर्पित होने की बात कहता है।

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पुनः अवतारवाद की अवधारणा में ज्ञान, भक्ति ओर कर्म में भक्ति ही प्रधान स्थान को प्राप्त करती है, उसमें ज्ञान और कर्म दोनों ही भक्ति के अधीन होते हैं अतः यह माने में हमें कोई आपत्ति नहीं होना चाहिए कि अवतारवाद का दर्शन मुख्यता भक्तिमार्ग का दर्शन है ।

अवतारवाद के दर्शन की सबसे बड़ी विशेषता यह है कि वह दुःख पीड़ा और अत्याचार का दशा में भी साहस, संबल प्रदान करता है और उसे निराश होने से बचाता है ।

XII.B. 27

BIḌĀLA NARASIṀHA—AN ANALYSIS

S. Jena, SAMBALPUR

Cult of Narasiṁha goes back to a very remote period of history. Narasiṁha, the Man-lion form of Viṣṇu, is popularly held to be an important incarnation of the great Lord. No. 191 in Spooner's list of Basarh seals is the earliest representation of Narasiṁha image in India. It belong to Gupta period. The Narasiṁha image at Brahmor is datable to 10th century A.D. In contrast to the Boar incarnation of Viṣṇu, the worship of Narasiṁha is very very popular in South India. The great Siṁhācalam temple in Andhra Pradesh is a famous centre of Man-lion worship. Besides, Yadavadri (Yadugiri, Mysore state) and Vedadri (near Korukonda, West Godavari District, A. P.) are the shrines dedicated to Narasiṁha.

The worship of Narasiṁha is widespread all over Orissa. So far as the cult of Jagannātha is concerned, recent research has brought to light many interesting things. In almost all types of ceremony observed in the temple of Jagannātha the Lord is invariably adored and worshipped with Narasiṁha *mantra.* Apart from the main temple in which the images of Balabhadra, Subhadrā and Jagannātha are installed, there is still a temple of Narasiṁha near the *mukit-maṇḍapa* in a negligible condition. And it is said to be older than the Jagannātha temple itself.

In Western Orissa particularly in the district of Sambalpur we come across a peculiar image of Narasiṁha known as Mārjāra-keśarī or Biḍāla—Narasiṁha. The Man-lion is represented here as bearing the face of a cat and is ever vigilant keeping a watch over the Mouse-demon.

This image of Biḍāla-Narasiṁha is very interesting and the present paper aims at studying this image in the context of age-long Purāṇic tradition and the socio-cultural milieu of the state of Orissa,

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XII.B. 28

राधा का दार्शनिक स्वरूप

विघ्नेशचन्द्र झा, मधुबनी (बिहार)

भारतीय वाङ्मय में राधा और कृष्ण के उल्लेख की प्राचीनता—मध्यकाल में परिवर्त्तन—राधा और कृष्ण के स्वरूप-निरूपण के दो पक्ष—शास्त्रीयपक्ष और आचरण पक्ष—सृष्टि की कार्यरूपता को लेकर कर्त्ता के रूप में मूल कारण रूप से ब्रह्म की स्वीकृति—ब्रह्म का स्वरूप निरूपण और उनकी शक्तिमत्ता का कथन—शक्ति-शक्तिमान् सिद्धान्त का विवेचन—ब्रह्म की विविध शक्तियों का उल्लेख—शक्ति-त्रितय के मध्य परा नामवाली शक्ति का प्रामुख्य—विभिन्न कालों में राधा का स्वरूप—वैदिक काल में—उपनिषद् काल में—पुराण काल में—सत्य काल में—विभिन्न संप्रदायों में—चैतन्य, वल्लभ, निम्बार्क, हित हरिवंश—प्रेम के विभिन्न स्तर—महाभाव की श्रेष्ठता—मादन एवं मोदन रूप से महाभाव का द्वैविध्य—मादनाख्यमहाभावरूपा की अतिशयिता एवं व्यापकता ।

XII.B. 29

MEDITATIVE EXERCISES IN THE BṚHADĀRAṆYAKOPANIṢAD

Gangadhar Kar, POONA

The contents of the Bṛhadāraṇyakopaniṣad can be broadly classified into two : the theoritical discussions about the nature of Reality and the path of practice to attain it for achieving the highest end of life. The *upāsanās* and the *vidyās* are valuable from the point of view of the practical side.

Various descriptions of Brahman in the Bṛhadāraṇyakopaniṣad setforth some fundamental truths which are to be realised by mystic discipline and meditation. Each of these doctrines insists upon a specific form of meditation ; as for instance, the *Madhu Vidyā* prescribes the meditation of Brahman as the honey or juice, i.e. the inner essence of the whole universe. This leads to the postulation of various *upāsanās* and *vidyās*, though their culmination in general is the same.

In this paper an attempt has been made to stress the meditative exercises containing various *vidyās* and *upāsanās* with their critical reflection in the Bṛhadāraṇyakopaniṣad.

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XII.B. 30

CONTRIBUTION OF NIGAMA PHILOSOPHY TO INDIAN THOUGHT

Sm. Kajal Kana Konar

Sadguru Nigamānanda Sarasvatī was a great spiritual leader of India in the second half of the 19th Century. He led a multi-splendoured life of a Vedic Ṛṣi and discoursed ably upon Brahma-Nirvāṇa or Absolute Realization having followed the austere practices of Tantra, Jñana, Yoga and Prema Sādhanās. Thus he expanded the frontiers of human vision and consciousness and tried to uplift the humanity from the darkness of ignorance welcoming fresh light of spiritual realisation.

The philosophy of this great Master unites different ways and faiths; reveals easiest way of sincere devotion to know the Absolute; propagates the ideal of universalism and religious harmony among various schools, which is very much needed today in the present socio-political context of the world.

XII.B. 31

SIVAYOGA—ACCORDING TO THE SIVAYOGAPRADĪPIKĀ

Koppal N. V, KARNATAKA

XII.B. 32

DECLINE OF VEDICISM IN EARLY BENGAL

Sambhunath Kundu

From very early times, waves of Brahmanical culture or Vedicism reached Bengal through conquests, trade and commerce, pilgrimage and missionary activities from the West, as it is evident from the later Vedic texts, the Mahābhārata and the Manusaṃhitā. The positive evidence of Brahmanical settlements is, however, forthcoming from the epigraphic records dated from the Gupta to the Sena period. The records give us to understand that the Brahmins proficient in different branches of the Vedas and skilful in performing Vedic sacrifices, were donated lands in different parts of Bengal. Inspite of this large scale Brahmanical settlements, Vedicism could not flourish in Bengal. Halāyudha stated in the 12th century in his illustrious work *Brāhmaṇa-Sarvasva* that the Vedic study had

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its decline in Bengal due to memorisation of the Vedic *mantras* without any regard for their meaning or paying more attention to the sacrificial application of the Vedic *mantras*. The *Brāhmaṇa-Sarvasva* was composed by Halāyudha, it may be significantly noted, to revive Brahmanical rites and rituals.

The contention of Halāyudha may be examined in the light of the trends and tendencies in the religious life of Bengal. Since the middle of the 8th century A.D., Buddhism received patronage from the Pāla rulers, while the Chandra rulers in East Bengal championed the cause of Buddhism. The transformation of the Mahāyāna form of Buddhism by its amalgamation with Tantrikism and the growth of mystic rites reasonably paved the way towards the decline of Vedicism. It is true that the Varmans and the Sena rulers in East Bengal were, to a great extent, patrons of the culture based upon Śruti and Smṛiti. But, meanwhile, the Puranic religion and culture had made its headway in Bengal and captured the imagination of the people at large. The cult of Bhakti proved to be more attractive than others. As a result, the Vedic study was limited within the circle of a small section of the Brahmins who were dependent on the priestly occupation. The priests might have chosen to memorise the Vedic *mantras* which were applicable for traditional sacraments and rituals only.

In the circumstances, Vedicism formed an outer layer of the religious culture of Bengal and the religious sentiments of the people at large remained almost untouched by Vedicism.

XII.B. 33

FEATURE OF GREEK RELIGION AS REFLECTED ON THE COIN-DEVICES OF THE EARLY FOREIGN RULERS OF INDIA

A. N. Lahiri

The religion of the ancient Greeks was a polytheistic one. Naturally, the Greek religious pantheon was crowded with numerous gods, goddesses and semi-divine beings, exactly like its Brhmanical counterpart.

Coins of the Indo-Greek, Indo-Scythian, Indo-Parthian and even Kushāṇa kings bear a good number of devices which dipict various aspects of divinities of the Greek pantheon.

While dealing with various aspects of the gods and goddesses

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depicted on the concerned coins, various matters like iconographic peculiarities and mythological background of the respective divinities have been duly focussed in the paper.

XII.B. 34

SAINT RAMALINGA, HIS LIFE, TEACHINGS AND MESSAGE TO THE WORLD

C. Masillamoney, MADRAS

Saint Ramalingam was born in 5-10-1823 to father Ramiah Pillai and mother Chinnamai at Maruthur near Chidambaram, Tamil Nadu. Losing his father in infancy, elder brother Sabapathy brought him to Madras. Ramalingam did not evince any interest in his studies. He preferred solitude. Sabapathy was a school teacher who also delivered religious discourses. During one such engagement he fell ill and sent Ramalingam to sing few devotional songs to the audience and return. There Ramalingam enthralled the gathering with his knowledge. He got married in 1850 and the wife died after about six or seven months. Ramalingam moved to Chidambaram and stayed at Karunghuzhi. He established the sanctuary for eternal service at Vadalur on 22-5-1867 where people are fed daily without reference to caste etc. He started another institution Samarasa Suddha Sanmarga Sangh. In 1870 he shifted to Mettuluppam and on 30-1-1874 entered a room in Chittivillagam. He did not come out in his physical body.

He had a sorrowful look on his face. He undertook voluntary poverty. He slept little, considering one hour sleep as sufficient. He abhorred eating of flesh and prayed to the Lord for bestowing on him the prayer that he should love his fellow beings. He had great regard for Truth. He disliked persons having something in mind and speaking outwardly the contray thing. He prayed that he should never be seized by anger. He had economic vision. Hunger according to him was basic to all human suffering. If it is relieved one gets the necessary spirit to relieve all other sufferings like thirst, disease, nakedness etc. The practice of non-killing and feeding the hungry were two stems from the same plant. He condemned animal sacrifice to lesser gods. According to him those involved in this, were less evolved in spiritual scale. He did not like that people should adore him. He wanted them to adore the Lord. He had a very clear notion as to why he was born into this world. He was born

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because he may bring into the fold of his society of True faith all who are black at heart by reforming them so that they may attain Mukti in this earth itself. He was tender at heart. His heart dropped seeing a plant withering without water. He established the Satya Gnana Sabai to explain physically the illumination aspect of God. He advocated the coming together of the anmas i.e. spiritual communion. He was against all blind belief. The followers of the sangh have to follow four fold path. The control of the conduct of indriyas, karuna, jeeva and Athma. He also propagated Sat Vichara —and Para-upakara (helping others). He had said that one should ever be hungry, alone and aware (vigilant). He believed in immortality of the soul. His significant mantras are.

(1) Hail Supreme Grace light. (2) Hail Unique Compassion which qualities are attributed to the lord.

Tenderness of heart, sensitiveness of soul, non-killing is a philosophy that holds the message of permanence for the ending of wars and establishment of world peace.

His prayer was universal :

"May the administration rule with compassion.
May those who are full of grace and kindness rule the land.
May good people get their desires fulfilled.
May all live together in harmony."

XII.B. 35

वर्ण व्यवस्था—एक विवेचन

हर्ष मेहता

वर्ण व्यवस्था का वर्णन वेदों, उपनिषदों तथा ब्राह्मण ग्रन्थों में देखने को मिलता है। स्मृतियों में इस विषय पर कुछ विस्तार से लिखा गया है। आज के युग में स्मृतियों में कथित वर्ण व्यवस्था पर यहां आलोचना हो रही है, वहां राजनीति से प्रेरित व भ्रान्त हुए इस व्यवस्था की वास्तविकता से अनभिज्ञ होकर अर्थों का अनर्थ कर रहे हैं।

वर्ण व्यवस्था राष्ट्र को सुव्यवस्थित ढंग से चलाने की एक प्राकृतिक प्रक्रिया है, जिसे समय के कुचक्र ने आज एक विकृत रूप दे दिया है। वर्ण व्यवस्था के आलोचकों में मतभेद पाए जाते हैं। वस्तुतः यह मतभेद का विषय नहीं है। वर्ण व्यवस्था एक प्राकृतिक व्यवस्था है, तथा प्रकृति के तीन गुणों सत्व, रज और तम पर आधारित इस वर्ण व्यवस्था का विवेचनात्मक अध्ययन ही इस शोधपत्र का विषय है।

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XII.B. 36

बौद्धधर्म में वामाचार की प्रवृत्तियों का अभ्युदय, एक अध्ययन

श्रीमती वसुंधरा मिश्रा, वाराणसी

भगवान् बुद्ध ने प्रव्रज्या का उद्देश्य ब्रह्मचर्य पालन बतलाया था। संघ में ब्रह्मचर्य का पालन निष्ठा से किया जाता था। ब्रह्मचर्य खण्डित होने पर भिक्षु को संघ से निष्कासित किया जाता था। यह अपराध पाराजिक की कोटि में आता था। इस प्रकार प्रारंभिक बौद्धधर्म में किसी भी प्रकार ब्रह्मचर्य में शिथिलता नहीं थी। भगवान् बुद्ध ने इसी की आशंका से भिक्षुणियों के संघ प्रवेश में उत्सुकता नहीं दिखाइ थी। इतना ही नहीं जब भिक्षुनियों का प्रवेश हो गया तो भगवान् बुद्ध ने कहा कि अब बौद्ध धर्म पॉच सौ वर्ष ही रहेगा।

भगवान् बुद्ध ने जिस आशंका के आधार पर यह भविष्यवाणी की थी वह एक प्रकार से सही निकली। भगवान् बुद्ध के परिनिर्वाण के बाद तंत्र मंत्रों से वामाचार का अभ्युदय हुआ और भगवानृ बुद्ध को ब्रह्मचर्य पालने वाला धर्म छिन्न-भिन्न हो हो गया। बौद्ध धर्म में वामाचार का अभ्युदय क्यों हुआ ? यह एक विचारणीय प्रश्न है। कुछ लोग इसमें भिक्षुनियों का प्रवेश, कुछ भिक्षुओं की काम लिप्सा को ही आधार मानते हैं। लेकिन अध्ययन करने से पता चलता है कि इसमें और भी कई स्वाभाविक कारण थे। जिनकी प्रक्रिया या परिणाम स्वरूप इनका अभ्युदय हुआ।

बामाचार का अभ्युदय तंत्रों एवं मंत्रों से माना जाता है। यद्यपि भगवान् बुद्ध ने उत्तर मनुष्य धर्म सेवन को भी पाराजिक अपराध कहा था, लेकिन चार ऋद्धिपाद के प्रतिपादन से यह स्पष्ट होता है कि बौद्ध धर्म में ऋद्धि चमत्कार का महत्व था। "अटानाटीय सुत्त" से और पूजा बॉधारी विद्या एवं आवर्तनी आदि पर लोगों की आस्था का पता चलता है।

महायान में मंत्रों से धारणियों का अभ्युदय हुआ। असंग के सम्बन्ध में वर्णित है कि तुषित नामक स्वर्ग में मैत्रेय नामक बूद्ध को तंत्राचार्य की दीक्षा दी थी। तीसरी—चौथी शताब्दी में सामन्त ब्राह्मणों के हाथ चले गये। बौद्धों को राजकीय सहायता मिलनी बंद हो गई। फलस्वरूप बौद्ध चमत्कारों का प्रदर्शन कर जीवन यापन करने लगे। विद्वानों की मान्यता है कि बौद्ध धर्म में ब्रह्मचचर्य और भिक्षु-जीवन पर जो जोर दिया गया था वह ढोंग लगने लगा था। दिंगनाग और धर्मकीर्ति का दर्शन जनता की बहुसंख्यक समस्याओं के आगे कुंठित हो गया। फलस्वरूप जीवन के प्रति स्वीकारात्मक दृष्टिकोण अपनाया। लोक भाषा में रचना कर सिद्धों ने बौद्ध परंपरा का अनुसरण किया। इनका उद्देश्य भी लोक कल्याण की भावना थी। यद्यपि सिद्धों का लक्ष्य निवृत्ति मूलक नहीं, प्रवृत्ति मूलक था और वे महाराग की साधना में विश्वास करते थे।

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वज्रयान में पुराने शब्दों का अर्थ बदल कर प्रतीक रुप में हो गया। सहजयान का विकास हुआ जिसके क्रमशः स्वाभाविकता के नाम पर आचरण में शिथिलता आती गई, विचारों एवं दार्शनिक तत्वों का विकास होता गया जिसके फलस्वरुप बौद्ध धर्म का काफी नुकसान एवं लाभ हुआ।

XII.B. 37

THE CONCEPT OF SANNYĀSA

Godavarisha Misra, MADRAS

The Concept of Sannyāsa is the core of the orthodox Philosophical systems in India as it envisages liberation, which is taken to be the chief goal of human endeavour or the chief human value. It is the fourth stage of life, the stage of realisation and fulfilment. Several hymns in the Upaniṣads extol this state and propound its observance in order to get liberation. In Bṛhadāraṇyaka, Chhāndogya, Muṇḍaka, Śvetāśvatara and other Upaniṣadas we find a good deal of reference to this stage. The Prakaraṇa texts on Advaita especially give a variety of ideas on this topic. The elaborate discussion on this theme is recorded in Sannyāsa Upaniṣadas. Here the stage is represented as a means to knowledge of the atman. A Sannyasī is, then, one who belongs to no Āṣhrama. He becomes an 'Atyāśrami'. He need not perform any sacrifice or read any scriptures or do any penance. Karma has ceased to exist for him. He is beyond any scriptural injunction of any commitment. The scriptures propound that whenever one feels fed up with or disgusted with things, he can immediately renounce the world and go as a mendicant monk ; "*Yadahareva Virajet tadahareva pravrajet*"

A detailed study of this stage has been done in this paper as expounded in Major and Minor Upaniṣads and the state of Sannyāsa is evaluated in the light of its being a means to Liberation.

XII.B. 38

ŚAIVA TANTRAS : PEAK OF YOGIC ATTAINMENT

Krsna Kumar Misra, LUCKNOW

Tantra is not that thing which is ordinarily propagated by pathless cheats of the society or by so many periodicals those are badly commercialized. In fact Tanticism is an experience, par-excellence, which leads a Tantra-yogin upto the Peak of Yogic attainment. Thus Śaiva Tantras or Śaivāgamas have deep sense of Śiva-sāyujya or Śivatva in it which can be attained only through Yogic Siddhi,

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XII.B. 39

RĀDHĀ'S ABSENCE IN THE BHĀGAVATA—AN EYE-VIEW

Nirmal Sundar Misra, KURUKSETRA, (HARYANA)

'Rādhā', well-known as consort of Śrī Kṛṣṇa, figures prominently in our devotional literature, hence there is no doubt about her popularity, importance and antiquity as well. The 'cult of Rādhā' is spread all over India and beyond since the famous poet Jayadeva's artistic creation '*Gītagovinda*' highlights the essence of the love-dalliance of Rādhā and Kṛṣṇa. Though it is the first full-fledged creation of its kind, we can trace the origin of the word *Rādha* back even to the *Ṛgveda*. *Rādhā* is mentioned in *Ṛkpariśiṣṭa* and in some of the Upaniṣads. Some Purāṇas also indicate her clearly as well as some ancient classical creations.

Now the question arises why in the most famous and sacred Purāṇa *Śrīmadbhāgavata*, the name of Rādhā has not been mentioned even indirectly ? If the 'cult of Rādhā' was not so developed at that time, then from where the very inspiration, the poet like Jayadeva drew to built such a nice monumental work ? For, if we take a review of the subject matter of the various *kāvyas*, we find that the plots are mostly derived from our great epics or Purāṇas. In decandent times, most of the dramas and *kāvyas* drew their inspiration from religious mythology, through which the poet could give expression to their erotic sentiments. But the idea of use of erotic symbols in religion can be traced in the *Bhāgavata* and other literature as early as the fifth or sixth cent. A.D.

So, our hypothesis is that the author of the *Bhāgavata* has not mentioned the romanticism deliberately in order to translate and express the same through religious symbols which developed later with the growth of the *Āgama* literature.

This explanation may not be acceptable but it is a problem which should engage the attention of scholars.

XII.B. 40

COMPOSITE RELIGIOUS ASPECTS OF THE ORISSAN CULTURE AS DEPICTED IN THE KAPILA SAṂHITĀ

Pramila Misra, BHUBANESWAR

Orissa is one one of a few states in Indian Union of whose

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religious movements have not been symmetrically taken upon for a deep study. The glory that was Orissa may be revealed from the study of the past of Orissa witnessing the rise and upheaval of various religious cults merging with one another. The basic source materials for this historical study constitute a few Sanskrit Orissan works like *Kapila Saṁhitā*, *Ekāmra Purāṇa*, *Ekāmra Candrikā* and *Svarṇādri Mahodaya* etc. Out of these, the *Kapila Saṁhitā* is an important work including the description of all important places of religious sanctity of Orissa. The main peculiarity of the text lies with the incorporation of glory of the Hindu Pentad. This paper is an humble attempt to study the various movements and their final integration in the sacred soil of Orissa in order to contribute towards national integrity.

XII.B. 41

THE ĀBHĀSA (APPEARANCE) THEORY OF SUREŚVARĀCĀRYA

Satya Deva Misra, RAJASTHAN

Sureśvarācārya is one of those devoted disciples of Śaṅkarācārya, who have been considered as the master architects of Advaita. He is the first exponent of the Theory of Appearance (ābhāsavāda).

Ābhāsa to him is a semblance of Brahman in *ajñāna* and its products. It is neither real, nor unreal, and is therefore *acintya* or *avicāritasamsiddha* (inexplicable). It appears to be real until the Reality is realised. It is an entity arising from a contact of Brahman with *ajñana* and its effects, and may be compared to an image of a face which emerges at the time one contacts a mirror.

It is different from the *pratibimba* or reflection which being identical with the *bimba* or prototype is regarded by *Pratibimba-vādins* as always real.

The appearance of Brahman immured in *ajñāna* is *Kāraṇābhāsa* and enshrined in the modifications of *ajñāna* is *karyābhāsa*.

Ābhāsa plays an important role in explaining the causality of universe, in maintainlng the relation of Brahman to Māyā, and in answering other vexed problems the Advaita System.

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XII.B. 42

शैवागम और रुद्रयामल उत्तर तन्त्र

रमा शंकर मिश्र, अयोध्या

शैव और शाक्त आगम परमशिव के पंचमुखों से निःसृत हुये माने जाते हैं। ईशान, तत्पुरुष, सद्योजात, वामदेव और अघोर—ये शिव के पाँच मुख हैं। इन मुखों से सिद्ध, आनन्द, इच्छा, ज्ञान और क्रिया—इन पाँच शक्तियों का आविर्भाव होता है। सदाशिव के पंचमुख के संघटन से भेद, भेदाभेद तथा अभेद दशाओं का आविर्भाव होता है। महेश्वर की भेद प्रधान दश, भेदाभेद प्रधान अठारह तथा अभेद प्रधान चौंसठ अवस्थायें मानी जाती हैं। इनहीं—अवस्थाओं की संख्या के अनुसार आगमों की संख्या भी सुनिश्चित की गयी है। भेद-भेदाभेद-अभेद दशाओं के अधिष्ठातृ देवता भी हैं। परमशिव ही भेद दशा में शिव, भेदाभेद दशा में रुद्र तथा अभेद दशा में भैरव रूप आविर्भूत होता है। इनसे सम्बद्ध आगमों को क्रमशः शिवागम, रुद्रागम तथा भैरवागम कहा जाता है। सदाशिव की भेद दशाओं के आधार जिन दश शिवागमों का आविर्भाव हुआ माना जाता है उनके नाम हैं—कामिकागम, योगज आगम, चिन्ता आगम, कारण आगम, अजित आगम, सुदीप्त आगम, सूक्ष्म आगम, सहस्र आगम, सुप्रभेद आगम और अंशुमान आगम। सदाशिव की भेदाभेद दशाओं से अठारह रुद्रागमों का आविर्भाव बताया गया है, जिनके नाम इस प्रकार हैं—विजय, निःश्वास, पारमेश्वर, प्रोद्गीत, मुखबिम्ब, सिद्ध, सन्तान, नारसिंह, चन्द्रांशु, वीरभद्र, स्वायम्भुव, विरक्त, कौरव्य, माकुट, किरण, गणित, आग्नेय तथा वातुल। परमशिव की अभेद दशा पर 64 भैरवागमों का आविर्भाव माना है। आठ अष्टकों में इन भैरवागमो का विकास स्वीकार किया जाता है। भैरवाष्टक में स्वच्छ, चण्ड, क्रोध, उन्मत्त, असितांग, महोच्छूष्म, कंकालीश का नामोल्लेख किया जाता है। यामलाष्टक में ब्रह्म, विष्णु, शक्ति, रुद्र, आथर्वण, रुरु, वेताल और स्वच्छ यामलों को स्वीकार किया जाता है। मताख्याष्टक के अन्तर्गत रक्ताख्य, लम्पटाख्य, लक्ष्मी, मत, चालिका, पिंगल, उत्फुल्लक तथा विश्वाद्य आगमों को स्वीकार किया जाता है। मंगलाष्टक में भैरवी, पिचुतन्त्र, समुद्भव, ब्राह्मीकला, विजया, चन्द्राख्या, मंगला और सर्वमंगला को स्वीकार किया जाता है। चक्राष्टक के अन्तर्गत मन्त्र, वर्ण, शक्ति, कला, विन्दु, नाद, गुह्य, तथा रव चक्र को सम्मिलित किया जाता है। शिवाष्टक में—भैरवी, वीणाशिखा, वीणामणि, सम्मोह, डामर, आथर्वक, कबन्ध और शिरश्छेद आते हैं। बहुरूपाष्टक में अन्धक, रुरुभेद, अज, मल, वर्णकण्ठ, विडंग, ज्वालिन् तथा मातृ रोदन आदि आगम आते हैं। वागीशाष्टक के अन्तर्गत भैरवी, चित्रिका, हंसा, कादम्बिका, हृल्लेखा, चन्द्रलेखा, विद्युल्लेखा और विद्युन्मान नानक आगमों को स्वीकार किया जाता है।

शिव की अभेद दशा से सम्बद्ध 64 भैरवागमों में यामलाष्टक के अन्तर्गत—

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'रुद्रयामल' नामक आगम को स्वीकार किया जाता है। रुद्रयामल भी पूर्व तथा उत्तर तन्त्र के रूप मै प्राप्त होता है। रुद्रयामल उत्तर तन्त्र भी अनेक हस्तलिखित प्रतियों के आधार पर अनेक रूप मे प्राप्त होता है। इस ग्रन्थ की एक प्रति 'वृहद् रुद्रयामल' के नाम से हस्तलिखित रूप में एशियाटिक सोसाइटी आफ बंगाल (कलकत्ता) तथा नोटिसेस आफ संस्कृत मैनुस्क्रिप्ट्स (हर प्रसाद शास्त्री) में उपलब्ध है। रुद्रयामल या रुद्रयामल तन्त्र के नाम से एक हस्तलिखित प्रति एशियाटिक सोसाइटी, बंगाल (कलकत्ता) में है। इसमे 64 पटल हैं इसकी एक प्रति नेपाल दरबार लाइब्रेरी में उपलब्ध है जिसमें 93 पटल हैं। भैरव-भैरवी संवाद रूप मे यह ग्रन्थ शक्ति तत्त्व से सम्बद्ध है जिसमें षट्चक्र तथा कुण्डलिनी की उत्कृष्ट कोटिक साधनाओं पर विस्तार से प्रकाश डाला गया है।

XII.B. 43

RELEVANCE OF DHARMAŚĀSTRAS IN PERSPECTIVE OF CRIMINAL LAW EVEN IN MODERN INDIA

Debabrata Mukhapadhyay, CALCUTTA

The aims of all civilised human lives are given as four, Dharma, Artha, Kāma and Mokṣa. Of these the first one i.e. Dharma is regarded as duty. So we may explain the Dharmaśāstra as a Treatise of duties and obligation for welfare of the Society. For the welfare of the Society good administration is required. This point gets importance in the theories of origin of kingship. King has originated for the protection of the subject. For this protection the theory of punishment has developed. Punishment of the evil-doer serves the purpose of prevention, deterention, retribution, expiation and reformation. Of these purposes, the purpose of the punishment in ancient India has developed according to the deterrent and expiatory Theories of punishment. For the proper application of the punishment the crime should be determind. The Dharmaśāstras were fully aware of this point. So they have given a long list of crimes. The criminal laws and different types of punishments for the different crimes have been also discussed. In this article a comprehensive study on crime, criminal laws and mode of punishment according to the modern Indian Penal Code and ancient Indian law-treatises have been made. Through a long discussion it has been proved that there is no basic difference between the modern Indian and ancient Indian criminal laws and there is a deep influence of the Dharmaśāstras on the modern Indian Penal Code. Lastly it has been concluded that the Dharmaśāstras

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have not yet lost their relevance in perspective of the criminal law in present time, though the situation of the present Society has been changed from the period of Dharmaśāstras.

XII.B. 44

KALIKA THANDAVA THE COSMIC DANCE OF MAHADEV

Mahavidwan Pandit V. Natesan

Our daily life creates our symbol of God. No two ever cover quite the same conception. It is so with that symbolism which we know as language. The simple daily needs of mankind seem, the world over, to be one we look, therefore, for words that correspond in every land. Hinduism has avoided this danger of fixedness in a very curious way. Of all the people of earth, it might be claimed that Hindus are apparently the most, and at heart the least idolatrous. For the application of these symbols is many-centred, like the fire in opals.

Shiva, the Purusha and Sakti, the Prakriti have a great principle. The connection of God to nature is one demonstration of it. The soul and experience offer us another. The dynam and the force that charges it would be a third. Everywhere we see the phenomenon of one waiting to be touched by another in order to manifest power and activity. These two are known as Shiva and Sakti. Whatever the origins of Shiva's dance, it became in time the clearest image of activity of God which any art or religion can boast of.

Kalika Thandava or celestial dance of Lord Shiva is extremely thrilling and charming, exquisitely graceful in pose and rhythm and intensely piercing in effect. Nritya is a divine science. In Nritya the six Bhavas viz. Srishti, Samhar, Vidya, Avidya, Gathi and Agathi are demonstrated.

The Kalika dance of Lord Mahadev is for the welfare of the world. The object of His dance is to free the souls from the fetters of Maya and bond of Anavam, Karma and Maya malas, Siva is not the destroyer but He is the regenerator. All movements within the cosmos are His dance. The undifferentiated matter, energy and sound become differentiated.

This Kalika dance of Shiva is embodied in a figure which is metaphysical, religious, intellectual and artistic and it explains or suggests the nature of beauty.

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XII.B. 45

PROBLEM OF INDENTIFICATION OF HARIMEDHAS IN THE NARA-NĀRĀYAṆĪYAM

Miss. Nidhi, ALIGARH

This word occurs several times in the Nara-Nārāyaṇīyam. It refers to the supreme God, worshipped by the inhabitants of the Svetadvīpa. Dr. V. S. Agrawal indentifies Śvetadvīpa with modern Iran and Harimedhas with Ahurmazda, the supreme God of Zoroastrians. It need not be mentioned that Ahurmazda has created the seven Amesa-spetas. In these Amesa-spentas V.S. Agrawal sees the seven Citrásikhaṇdinaḥ of Sanskrit probably mentioned in one of the Purāṇas. The Citrásikhaṇdinah are said to have created a Saṃhita consisting of one lakh of verses in the Mahābhārata. As regards Harimedhas, Agrawala maintains that the word Hari occurs in the Ṛgveda or indeed in the whole of the Vedic literature only in the sense of Indra or horse. He identified mazda with the word medhas in Sanskrit.

But my submission is that Harimedhas is not so much connected with Aharmazda as with Aśvamedhas of the Ṛgveda V. 27.4-6, where he occurs as a king and a seer. Both the Ṛgveda and the Bṛhadāraṇyakopaniṣad have a story how Aśvins joined a horse-head on the body of seer Dadhyaṅ and learned the sacred *madhu-vidya* from him. Dr. Agrawal accepts it at the same time does not clarify. The Ṛgveda is dated at about 3000 B.C. while Avesta is of 800 B.C. So in view of the presence of Aśvamedhas as a king and seer in the Ṛgveda, it does not seem convincing that he should be traced back to the Ahurmazda of Avesta.

XII.B. 46

भारतीय नीतिशास्त्र एवं गीता

सुरेन्द्र नारायण, दिल्ली

XII.B. 47

AN EXPOSITION OF BHĀGAVATA PURĀṆA 1.1.1. ACCORDING TO VALLABHĀCĀRYA

Bhagavatprasad P. Pandya, BARODA

This paper deals with an exposition of Śrīmad Bhāgavata 1.1.1, according to Vallabhācārya. This is a famous benedictory verse

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Janmādyasya yato.....satyaṁ paraṁ dhīmahi. Vallabhācārya includes Bhāgavata purāṇa in Prasthānatrayī, and he accepts Prasthānacatuṣṭayī. Vallabhācārya gives the similar importance to Bhāgavata Purāṇa to that of Veda. He has discussed each and every word in detailed. He also brings out the meaning of Gāyatrī mantra from this verse and tries to show that the beginning of the Bhāgavata purāṇa is with the Gāyatrī mantra, the root of Veda.

Thus I have here tried to explain the meaning of Bhāgavata purāṇa 1.1.1 according to Vallabhācārya, the founder of Śuddhādvaita Philosophy.

XII.B. 48

प्रेत एवं पिशाचों का पौराणिक स्वरूप

शैलजा पाण्डेय, इलाहाबाद

परेश शिव के अनुचरों में प्रेत एवं पिशाचों का महत्त्वपूर्ण स्थान है। पुराणों में आठ-प्रकार की अवोदेव योनियों विद्याधर यक्ष-किन्नरादि के साथ इनकी गणना की गई है। ब्रह्मा से इनकी सृष्टि हुई है। इन्हें पुलह-ऋषि की सन्तति भी कहा गया है।

प्रेत एवं पिशाचों का गहरा सम्बन्ध मनुष्य योनि से है। व्यक्ति की मृत्यु के बाद की स्थिति प्रेत है। सामान्यतया यह प्रेत-दशा मृतक के श्राद्ध तक रहती है। किन्तु जब प्रेत की तृप्ति के लिए श्राद्धादि नहीं होता तो वह व्यक्ति प्रेत से पिशाच-योनि को प्राप्त होता है। इसके अतिरिक्त जीव के अशुभ कर्म-विपाक भी पिशाचत्व के कारण हैं। जो मनुष्य वेदनिन्दक, क्रूर, निर्दय, विश्वासघाती, परद्रव्य का अपहरण करने वाले हैं, वे मृत्यु के पश्चात् पिशाच-योनि को प्राप्त करते हैं।

पिशाचों में भी कई वर्ग माने गये हैं। अगम्या-गामी को महाप्रेत-योनि प्राप्त होती है। ब्रह्मस्व अपहरण करने वाले एवं पिशाच बनकर ब्राह्मण का भक्षण करने वाले पिशाच ब्रह्मराक्षस कहे जाते हैं। ये अत्यन्त बलिष्ठ होते हैं।

प्रेत एवं पिशाचों का उल्लेख वेदों में प्राप्त होने लगता है। पितृमेध कर्म में मृतक के दाह संस्कार के समय श्मशान में इनकी उपस्थिति ऋग्वेद में कही गई है। एक अन्य स्थल पर "अमीवा" को सायण ने रोग रूप पिशाचिका कहा है। "पिशाचि" पद का उल्लेख ऋग्वेद में एक बार राक्षसों के विशेषण के रूप में आया है, किन्तु पुराणों में पिशाच ऐश्वर्य की दृष्टि से राक्षसों से हीन हैं। तैत्तिरीय संहिता में ये पितरों के विरोधी कहे गये हैं।

पिशाच पद का निर्वचन करते हुये ऋग्वेद ने इन्हें प्रेत-माँस का भक्षक—कहा है। पुराणों ने भी "पिशिताशनात्" कह कर इस शब्द की निरूक्ति की। कच्चा माँस

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एवं रुधिर इनका प्रिय भोजन है। गरुड़ पुराण में प्रेतों का भोजन श्लेष्मा, मूत्र-पुरीष सान्त-मल एवं उच्छिष्ट भोजन कहा गया है।

पिशाचों का निवास जीर्ण गृह, जलहीन स्थान, असंस्कृत स्थान, राजमार्ग, चौराहे, अट्टालिकाओं के मार्ग, नदी, तीर्थ, चैत्य एवं श्मशान कहा गया है। अधार्मिकों, वर्णाश्रमविरोधियों, शिल्पीजनों, चोरों, विश्वासघातियों आदि के द्वारा उपार्जित धन से जहाँ कार्य होता है वहाँ पिशाच-पूजा होती है।

पिशाचों का मूलतः कोई शरीर नहीं होता। ये भूख एवं प्यास से व्याकुल वायुशरीरधारी एवं अदृश्य होते हैं किन्तु स्वेच्छया रूप धारण करने एवं परकायप्रवेश में समर्थ होते हैं। ये स्वभाव से क्रूर एवं तन्द्रालु हैं।

इनका कार्य स्वजनों को पीड़ा देना है। कभी ये विकृत रूप (पशु आदि अथवा किसी प्रिय का भी रूप) धारण कर, कभी दुःस्वप्न बनकर, कभी उन्मादादि रोग बनकर अपने जीवित पुत्र-कलत्रादि को कष्ट देतें हैं। पर्व-संधियाँ एवं रात्रि इनका विचरण काल हैं।

पिशाचों के साथ पिशाचिनियों का भी उल्लेख मिलता है। ये बाल रोगों की कारण हैं। इनकी बाधा-शान्ति के लिए पर्वसन्धिकाल में मधु-माँस, ओदन, दधि, तिल, सुरा, हरिद्रा, गुडौदन, कृष्णवस्त्र एवं धूप-पुष्पादि का प्रेत-पिशाचों को अर्पण करना पुराणों में विहित है। पिशाच योनि से मुक्ति के लिए पैशाचतीर्थ का उल्लेख है।

पुराणों में पैशाची सभ्यता का भी यत्र-तत्र परिचय मिलता है। प्रारम्भ में पिशाचों के सोलह-युगल थे जिनसे इनकी सोलह जातियों विकसित हुई। इनकी भाषा पैशाची है एवं गोपथ ब्राह्मण में "पिशाच-वेद" का वर्णन है। इनमें प्रचलित विवाह पैशाच-विवाह के रूप में स्मृतियों में उल्लिखित हैं।

इनके उपास्य शंकर कहे गये हैं। यद्यपि अशुभ कर्मो के परिणाम स्वरूप पिशाच चिर-पिपासित, चिर-बुभुक्षित, स्वरूप, प्रकृति एवं आचरण से अमंगलरूपधारी हैं किन्तु पिशाचराट् शिव का सेवक बनकर इनका अवसान मंगलमय देव-वर्ग में होता है।

XII.B. 49

FREEDOM OF WOMEN AND MANU

Ujjwala Panse, PUNE

If you ask anybody, 'What was the status of women in the society according to Manu ?', the most expected answer you will get is the fourth quarter of a verse from the Manusmrti (9.3) namely, *na strī svātantryam arhati*. Of course, you may get a diametrically opposite quotation also namely, *yatra nāryas tu pūjyante ramante tatra devatāḥ*, (Manu 3.56).

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Now we are at a loss as to which of the above statements is true. The present paper is an attempt to find out the reality taking into account the entire corpus of the Manusmṛti as whole and reading the above statements in their proper context.

XII.B. 50

THE POETIC ELEMENT IN THE WRITINGS OF SRI ŚAṆKARA

G. Parathasardhy, WALTAIR

Philosophy and Poetry, as most of us think are poles apart—while one is defined as the love for wisdom or Truth the other is known for its fictitious statements based on imagination. One depends upon strict principles of epistemology while the other revels in ideas quite irrelevant to the facts experienced in our daily life. So a combination of both philosophy and poetry naturally appears paradoxical and perhaps whimsical. Hence to find both the elements in a particular writer would be a rare occurrence. Even in the instances where both the elements occur, one is seen excelling the other. So to keep both the elements on an equal par with each other and to show unabating proficiency in both the fields are indeed great miracles performed by one or two in the whole of the galaxy of philosopher-writers in India—Ramanuja, Vedatadesika, Appayyadiksita and others no doubt occur to us in this context, but no other author has so amicably mixed up both the features of philosophy and poetry as Sri Sankara has done in his commentaries and Stotra literature. In the present article the author has taken up a few verses of Sri Sankara's authorship here and there and attempted to show how they are best pieces of poetry and yet amply bring out the highest philosophical truths. Here Sri Sankara's Dakṣinamurti Stotra, Sauandarya Lahari and Sivananda Lahari have been shown as amply satisfying both the requirements of Philosophy and Poetry.

XII.B. 51

VEDAS, MANUSMṚTI AND GITĀ
(a comparative study)

Gautam V. Patel, AHMEDABAD

Some concepts are not found in vedas just as Samnyāsa or Ashram. It is found is Manusmṛti, while they are missing in

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Gitā. Brahmacharya, Gṛhasthaśram are not mentioned in Gitā. While Samnyāsa in Gitā is different from that one which is mentioned in Manusmṛti. Similarly yajna and its concept is totally ignored. A comparitive study of some of the conscepts is presented in this paper to show a development in these conscepts.

XII.B. 52

श्रीमद्भगवद्गीतायाः संदर्भे चाणक्यस्य कर्म-मीमांसा

भास्कर पाठक, ननी दमन

XII.B. 53

BHAGAVĀN ACCORDING TO ŚUDDHĀDVAITA PHILOSOPHH

Madhusudan Pathak, BARODA

Śuddhādvaita philosophy is one of the most important branches of Vedanta philosophy. It advocates that Brahman or Bhagavān is the cause of the universe, like all other branches of Vedanta-philosophy. But additionally it gives a very great importance to Bhagavān. He is sarvatantra-svatantra, bestowing His grace on the Jīvas at his own sweet will and sublimating them to a very exalted position of partaking the bliss of enjoyment of the fruits of all desires with Him. The mode of His operation in this matter is attempted to be displayed in full details in this paper.

XII.B. 54

योग और तन्त्र का तुलनात्मक समीक्षण

आर० एस्० पाण्डे

योग और तन्त्र से यहाँ पातंजल योग और आगम अभिप्रेत हैं। दोनों ही आचारमय हैं, और भारतीय दर्शन में उपदिष्ट अभ्युदय एवं निःश्रेयस को व्याप्ति साधन हैं। अतएव भारतीय आचार शास्त्र के दो परिप्रेक्ष्य हैं। दोनों में भाव और आचार अनिवार्य अंग के रूप में अंगीकृत हैं। दोनों में अलौकिक मनोभौतिक उत्कर्ष सिद्धियों या विभूतियों के रूप में विस्तार से वर्णित हैं। दोनों में सिद्धियों के प्रति सदा विरक्त को ही निःश्रेयस का अधिकारी माना गया है। अन्तर यह है कि योग से लक्ष्य तक पहुँचने में दीर्घकालीन अभ्यास अपेक्षित है, और तन्त्रसे लक्ष्य की प्राप्ति अति शीघ्र हो जाती है। कर्मों का एकसाथ सम्पन्न होना और सद्यः फलदायी होना ही तन्त्र है। योग में ऐसे कर्म को सापक्रम कर्म कहा गया है।

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योग का व्युत्पत्तिलभ्य अर्थ तन्त्र में संयोग है और योगमें समाधि है। योग में तत्त्वज्ञान तथा तन्त्र में कर्मानुष्ठान प्रधान होता है। तन्त्र में मन्त्र एवं ईश्वरोपासना उसके घटक हैं। योग में ईश्वरोपासना को ईश्वरप्रणिधान कहा गया है जो समाधिसिद्धि के वैकल्पिक साधन (तो० सू० 1/32, 2/45) क्रिया योग के अंग (योगसूत्र 2/1) और एक नियम (योगसूत्र 2/12) के रूप में स्वीकृत है। योग के आठ अंगों से तन्त्र में विहित शारीरिक और मानसिक शुद्धि के सात उपायों का साक्षात् समीकरण हैं। यहाँ तन्त्र योग का ऋणी प्रतीत होता है और सात चक्कों के माध्यम से पिण्ड में ब्रह्माण्ड की परिकल्पना के लिए योग तन्त्र का ऋणी है। इस प्रकार दोनों में सुसूक्ष्म अन्तर है। इसका परिज्ञान दोनों की प्रतिपत्ति के लिए अत्यावश्यक है।

XII.B. 55

व्रतविधान का महत्त्व और विष्णुपुराण

रामदुलारी पाठक, भागलपुर

विष्णुपुराण में आत्म-शुद्धि लौकिक संसिद्धि एवं आध्यात्मिक दृष्टिपात करने हेतु व्रत एवं पर्वों के अनुष्ठान की महत्ता धुरिकीर्तनीय है। कृष्णाष्टमी, चातुर्मास्य, द्वादशमासिक विजयाद्वादशी, अजितैकादशी, विष्णुव्रत, अखण्डद्वादशी, गोविन्दद्वादशी, मनोरथ द्वादशी, अशोक पोर्णमासी, नरक द्वादशी, अनन्त, नक्षत्रपुरुष, तिलद्वादशी आदि अस्सी व्रतों का विधान विष्णु धर्मोत्तर में उद्घोषित है।

चित्तवृत्तिनिरोधस्वरूप योग की साधना जन-सामान्य के लिए अत्यन्त कठिन है। आलस्य प्रमाद आदि तमोमय शत्रुओं के द्वारा आत्मोत्थान के मार्ग प्रायः बाधित रहते हैं। इसलिए, पुराणों में लोकिक एवं पारलौकिक उपलब्धि के लिए वकालत की गई है। उक्त उपलब्धि के मार्ग व्रतादि अनुष्ठान बताए गए है। व्रतादि से देह-शुद्धि तो सहजतया अनुभूत है और मोक्ष में भी आस्था जगती है। आहार शुद्धौ सत्वशुद्धिः सत्वशुद्धौ ध्रुवा स्मृतिः प्रसिद्ध है।

मनुष्य देहात्मबुद्धि से ग्रस्त होकर सांसारिक एषणाओं की पूर्ति में आजीवन लगा रहता है, सारा जीवन बन्द मुट्ठी से भरते बालुका-कणों की भाँति देखते ही देखते निकल जाता है और बाद् में केवल पश्चात्ताप ही हाथ आता है। प्रवृत्तियों के सागर में डुबता हुआ मानव निवृत्तिस्वरूप व्रतादि से संयुक्त होकर परमात्मा का स्मरण कर पाता है। उपवास केवल देहशुद्धि का ही साधन नहीं, वरन् उससे आत्मा की भी शुद्धि होती है।

हमारी संस्कृति का व्यावहारिक स्वरूप व्रत-साधना में निहित है।

इस प्रकार, विष्णुपुराण का व्रत-विधान अनेक दृष्टियों से महत्त्वपूर्ण है।

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XII.B. 56

सभ्यता-संस्कृति और वर्तमान मूल्यसंकट

गुरुदेओ पोद्दार, मुंगेर

सभ्यता और संस्कृति दोनों साधारणतः पर्यायवाची माने जाते है, लेकिन वस्तुतः दोनों में पर्याप्त अन्तर है। सभ्यता विशेष का चित्रण आसान होता है। परन्तु संस्कृति विशेष का वास्तविक बोध-विवेचन केवल निष्पन्न अनुसंधान और सूक्ष्म चिन्तन द्वारा ही संभव है। अगर "सभ्यता" शरीर है तो "संस्कृति" उसमें अनुप्राणित आत्मा, जैसे देह वर्णन सरल है परन्तु आत्मा का दिग्दर्शन करना कठिन। वस्तुतः संस्कृति और सभ्यता को एक दूसरे से नितांत जुदा नहीं किया जा सकता, ठीक वैसे हो जैसे साध्य तथा साधनों को एक दूसरे से पूर्णतया पृथक नहीं किया जा सकता। कल्पना कें क्रिया के कुछ क्षेत्र ऐसे है जहाँ सौन्दर्य तथा उपयोगिता के पहलू एक दूसरे से अनिवार्य रूप में मिश्रित हो जाने है। सभ्यता तथा संस्कृति दोनों मनुष्य के सृजनात्मक क्रिया के कार्य का परिणाम है। जब यह क्रिया उपयोगी लक्ष्य की और गतिमान होती है तब सभ्यता का जन्म होता है और जब मूल्य चेतना की प्रबुद्धता की और अग्रसर होता है तव संस्कृति का उदय होता है।

आज हमारे सामने घोर सांस्कृतिक संकट उत्पन्न हो गया है जो ही भयावह रूप धारण करता जा रहा है। हमारे सामने बौद्धिक विभ्रम और असुरक्षा की भावनाओं की दीवार इर्द-गिर्द खड़ी है। हमारो सृजनशीलता दिनानुदिन अवरुद्ध होती जा रही है। साथ ही हम अपने को व्यस्त और असुरक्षित महसूस कर रहे हैं। हमारा मशीनीकरण होता जा रहा, हम अपने व्यक्तित्व को नीचे गिराने कीसा जिस में लिप्त हैं। यह बड़ी ही दुखद स्थिति है। हमारी भौतिक वादिता के चलते संस्कृति का स्तर गिरता जा रहा है। निस्सन्देह यह एक विड़म्बना की स्थिति है जिससे हमें बचना ही होगा।

XII.B. 57

संस्कृत धर्मशस्त्रीय मान्यतायें एवं स्त्रीयों के विशेषाधिकार

आशराणी राज

XII.B. 58

उपनिषद साहित्य का उद्भव और विकास

कु० अपर्णा रमन, फैजाबाद

वैदिक धर्म की मूल प्रतिपादिका 'प्रस्थान त्रयी' में उपनिषद का शीर्ष स्थान हैं। वस्तुत यह साहित्य वैदिक भावना का विकसित रूप है। उपनिषद साहित्य

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आध्यात्मिक मानसरोवर है, जहाँ से ज्ञान की निर्मल धारा दार्शनिकों को पवित्र करके अजस्र रूप में प्रभावित होती है। उपनिषद काल भारतीय विचार धारा की पराकाष्ठा का युग था। इस काल में नये अन्वेषण, नये विचार, तथा नया चिन्तन नई मान्यताएँ हुइ। जीव, जगत् तथा ब्रह्म विषयक जिन रहस्यात्मक तत्त्वों का चिन्तन तथा जिज्ञासुओं की जिज्ञासाओं का समाधान इस युग में जितने सरल तथा स्पष्ट रूप में हुआ है, उतना अन्यत्र सम्पूर्ण विश्व में कहीं नहीं हूआ है। उपनिषद काल वैदिक धर्म की चरमोन्नति का समय रहा है।

वैदिक साहित्य में कर्म तथा ज्ञान दोनों का विवेचन किया गया है। ब्राह्मण साहित्य कर्मकाण्डपरक है और उपनिषद साहित्य ज्ञानकाण्डपरक है। उपनिषद भी वेद वचनों को ही प्रमुख मानकर आगे विकसित हुए हैं। मुख्य उपनिषदों के अन्तः साक्ष्य के अनुसार वेदों को उपनिषदें प्रमाण रूप में स्कीकार करती हैं। कहीं-कहीं तो उपनिषदों में वेद मंत्रों को ज्यों का त्यों ग्रहण कर लिया गया है, परन्तु वेदों तथा उपनिषदों की मान्यताओं में मौलिक अन्तर दृष्टिगोचर होता है। ज्ञानकाण्ड प्रधान उपनिषद, ग्रन्थों में धर्म का सूक्ष्मातिसूक्ष्म चिन्तन किया गया है। जन्म, मरण, सन्यास तथा वैराग्यादि भावनाओं का सूत्रपात उपनिषदों की रचना से ही प्रारम्भ हुआ। उपनिषदों में ब्रह्मज्ञान विषयक गम्भीर चिन्तन तथा एकाग्र मनन सर्वत्र दृष्टिगोचर होता है। औपनिषदिक विचार धारा का पूर्णरूपेण विकास हमें आस्तिक दर्शनों में दृष्टिगोचर होता है। दर्शन ग्रन्थों का वर्ण्यविषय उपनिषदों का ज्ञान सूत्र ही है। आचार्य शंकर का अद्वैतवाद, मध्व का द्वैतवाद तथा रामानुज का विशिष्टाद्वैतवाद—ये उपनिषद ज्ञान के ही विविध आयाम हैं। इन्हीं से विभिन्न दर्शनों का प्रादुर्भाव हुआ।

वेद, ब्राह्मण तथा उपनिषदों का अनुशीलन करने से हमें यह ज्ञात होता है कि वेदों के द्रष्टा, ब्राह्मणों के पुरोहित तथा उपनिषदों के रहस्य चिन्तक ऋषि थे।

उपनिषद शब्द की व्युत्पत्ति तथा स्वरूप :—वैदिक साहित्य का अन्तिम भाग होने के कारण उपनिषदों की 'वेदान्त' भी कहते हैं। उपनिषदों में आत्म ज्ञान ब्रह्मज्ञान तथा मोक्षज्ञान की प्रमुखता होने के कारण इसे आत्म विद्या, ब्रह्मविद्या तथा मोक्षविद्या भी कहते हैं।

उपनिषद शब्द का अर्थ तथा निर्वचन करने पर ज्ञात होता है कि उप तथा नि उपसर्ग पूर्वक षद्लृ (सद) धातु से क्विप् प्रत्यय का योग करने पर उपनिषद शब्द निष्पन्न होता है। षद्लृ धातु के तीन अर्थ प्राप्त होते हैं—"षद्लृ (सद) विशरणगत्यवसादनेषु।"

(1) विशरण अर्थात् विनाश होना (2) गति अर्थात् प्राप्त होना (3) अव-

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सादन अर्थात् शिथिल होना। इस सभी शब्दों के संकलन से उपनिषद शब्द की व्युत्पत्ति होती है। उपनिषद शब्द की व्याख्या इस प्रकार की गई है—

"उपनिषीदति सर्वानर्थकरसंसारं विनाशयति, संसारकरणभूतामविद्यां च शिथिलयति, ब्रह्म च गमयति इति उपनिषद्।"

अर्थात् यो विद्या समस्त अनर्थों को करने वाले सांसारिक क्रिया व्यापारों का नाश करती है तथा जिससे संसार की कारणभूत अविद्या के वन्धन शिथिल हो जाते हैं अथवा विनष्ट हो जाते हैं और जिसके द्वारा ब्रह्मज्ञान की प्राप्ति होती है वही उपनिषद विद्या उपनिषदोंका वर्ण्य विषय है।

XII.B. 59

THE THEORY OF INCARNATION AND RUDRA-ŚIVA

Prativa Manjari Rath, CUTTACK

The theory of incarnation though not so popular with Rudra cult, still in different Purāṇas as well as in the Mahābhārata, there are scattered references to the partial as well as full incarnations of lord Śiva. Vṛṣa is an incarnation of Śiva in the form of an Ox. In the ṚV (II.33.6) Rudra himself is called a Vṛṣabha and there are sufficient numismatic data which represent Vṛṣa as Śiva. In the Brahmāṇḍa Purāṇā (Chap. 44), Durvāsas is described as born out of the wrathful aspect of Śiva. Śiva incarnated himself as Śakti, son of Vasiṣṭha (Vāmana Purāṇa, Chap. 6). He also once assumed the form of Varuṇa and conducted a sacrifice which was attended by Vedas in assumed forms (Anuśāsana Parva, Chap. 85). Śiva presented the Pāśupata arrow to Arjuna in the garb of a hunter. Śiva once approached the Vālakhilyas in the guise of a handsome youth wearing the Vanamālā garland on his head, holding the alms bowel in his hand. This wondering mendicant form of Śiva is described in Purāṇas as well as in Mahābhārata. Liṅga Purāṇa describes kṣetrapāla as an incarnation of Śiva, who assumed the form of a child. The origin of some of these incarnated forms may be traced in the description of Vedic Rudra. In this paper an attempt is made to bring out the incarnations of Śiva and to analyse their evolution and significance.

XII.B. 60

RELIGIOUS SECTS IN BĀNABHAṬṬA

Ram Niwas Sanatan

The works of Bāṇa Bhaṭṭa are the mirror of his age. A close

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study of the Harṣacarita and the Kādambarī yields valuable information to the student of religion of Ancient India.

Different kinds of the religious sects were prevalent in those days. The study of Bhairavācārya and his disciple (See Harṣa-3, para 22 and 25) and Divākara-Mitra (See Harṣa-8, para 7) provides a deep insight and rich material for research in ancient Indian religion and sects. Except this, no detailed description about other sects is available in Bāṇa's works. Yet, he clearly points out those during his narrative in the context of the situations.

In Harṣacarita (Ucch. 5, para 42) he only points out twenty-one sects. while in Ucch. 8, para 7, he mentions nineteen. In Kādambarī (para 88, 205), we find casual references to the women who practised different paths of the prevalent religion.

An effort is made in this paper to present a detailed study of the system, thought, practice, dress etc. of these sects.

XII.B. 61

SELF-REALISATION OF WOMEN OF ANCIENT INDIA

Lalita Sanyal

This paper deals with some women characters of Vedic age who attained self-realisation. Some Pauranik characters have also been taken to establish the fact that some women of ancient India emancipated themselves from social ritual and traditional bondage by their spirited act and thought-process. Even in the present day the illuminated soul of a great woman like Sri Sri Saradamoni Devi was like the torch for showing right path to a person like Vivekananda, one of the most wise amongst the sages of India and the world-renowned saint.

These women were the pilgrims in the voyage to self-realisation. Bak, the daughter of Amvrin Ṛisi and Madalasa the wife of king Kubalayasva achieved the state of self-realisation. Maitreyee and Gargi Vacaknavi were those who denounced the worldly life of enjoyment, got self-illuminated by their effort to know the ultimate Reality. Sita realised herself to be a part of the Parashakti and no human being. All these ladies crossed the bounds of social, ritual and traditional inhibitions. These spirited ladies were bright enough to dispel the darkness of ignorance and become ideal for all days to come. Sri Sri Sarada Devi who lived up to the two

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decades of this century has taken the place of a deity in the hearts of millions of to-day by the purity of her soul and selfless service to the suffering humanity.

XII.B. 62

पुराणों में वर्णित तीर्थमहिमा और स्वामी दयानन्द

दुलीचन्द शर्मा, कुरुक्षेत्र

यद्यपि पुराण का प्रतिपाद्य विषय सर्ग, प्रतिसर्ग, वंश, मन्वन्तर तथा वंशानुचरित माना गया है, परन्तु आधुनिक प्रचलित पुराणों में इन विषयों के अतिरिक्त तीर्थ-यात्रा, दान आदि अन्य विषयों का वर्णण भी उपलब्ध होता है। यहाँ सज्जनों द्वारा समाश्रित भू-भाग को तीर्थ कहा गया है। इसी दृष्टि से हिमालय, समुद्र तथा नदियों के भू-भागों को पवित्र माना गया है।

आधुनिक अष्टादश पुराण ग्रन्थों में अनेक तीर्थ स्थलों की महिमा प्रदर्शित की गई है। इन तीर्थों को पाप-नाशक एवं मोक्षदायक कहा गया है।

उक्त भू-भागों के अतिरिक्त पुराण-ग्रन्थों में सदाचार आदि को गणना तीर्थों के अन्तर्गत की गई है तथा मन की शुद्धता को सर्वोत्तम तीर्थ माना गया है।

स्वामी दयानन्द के मत में जिससे दु:खों से मुक्ति प्राप्त हो उन साधनों को तीर्थ कहते है। इन साधनों के अन्तर्गत वे सत्य-भाषण, विद्या, सत्संग, यम आदि, योगाभ्यास पुरुषार्थ तथा दान आदि शुभ कर्मों की गणना करते है। उनके मत में पवित्र जल तथा भू-भाग आदि की तीर्थ संज्ञा नहीं हो सकती ; क्योंकि इनसे दु:खों की निवृत्ति नहीं होती। स्वामी दयानन्द ने पुराण ग्रन्थों में वर्णित प्रयाग, काशी आदि तीर्थों की महिमा का खण्डन किया है। उनके मत में गंगा आदि में स्नान करने से मनुष्य के न तो पाप नष्ट हीते है और न ही मुक्ति की प्राप्ति होती है।

XII.B. 63

राधासुन्दर भक्तिबोध

गङ्गादत्त शर्मा, शिमला

महाकवि चण्डी दास (1805-1885) की हिन्दी रचना से अनूदित यह राधासुन्दर भक्तिबोध नामक संस्कृत काव्य रचना भक्ति और श्रृंगार का अपूर्व समन्वय प्रस्तुत करती है। इस की मौलिक रचना जो हिन्दी पद्यों का सुन्दर काव्य है, का नाम है राधा मंगल। इस के रचयिता थे भक्त सुन्दर दास जो जयपुर नरेश की सेना के मुख्य नायक थे। इन का समय 1833-1886 इं० पड़ता है। वे राधा और कृष्ण के अनन्य भक्त थे। जीन्हें स्वप्न में कृष्ण की एक गोपिका सखी रंगदेवी के दर्शन हुए थे। कवि चण्डीदास ने इस तथ्य को इस रचना के अन्त में प्रकट किया है।

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रंगदेवी कें दर्शनों के अनन्तर ही भक्त सुन्दर दास को मानसिक प्रेरणा मिली कि वे कृष्ण की ललित लीलाओं और दैनिक परिचर्याओं का भाव-भीत उच्च भक्तिरस पूर्ण हिन्दी काव्य प्रस्तुत करें। उसी के परिणाम स्वरूप "राधा मंगल" हिन्दी रचना की सृष्टि हुई। प्रस्तुत काव्य कृष्ण की रूपमाधुरी, राधा तथा अन्य सखियों की प्रेमविह्वलता, कृष्ण की परिचर्या, वनविहार झूला, उत्सव, नृत्य, संगीत एवञ्च शृंगारिक साजसज्जा का माधुर्यपूर्ण चित्रण है, जिसे कविहृदय कवि चण्डीदास ने अपनी काव्यकलाकलिततूलिका द्वारा भावानुवाद की दिशा अपना कर अनूठा संस्कृत रूपान्तर प्रस्तुत किया है। राधासुन्दर भक्तिबोध कृष्ण लीला के ललित वर्णन की रसमाधुरी का एक अनूठा और अद्भुत कोष है। यद्यपि ऐसी लीलाएँ अन्य ग्रन्थों में भी है तथापि कवि की निजी कला शैली और प्रकार के कारण इस लीला वर्णन में एक विशेष-रस की सृष्टि हुइ है। वृन्दावन की प्रकृति का मोहक चित्र, झूला, रासलीला और षड्ऋतु वर्णन इस पुस्तक के विशेष आकर्षण हैं। इसी प्रकार क्रीड़ा-कौतुक, खाद्यवैविध्य, सौन्दर्य प्रसाधन और पुष्पसम्पदावर्णन सम्बन्धित स्थल भी अत्यन्त आकर्षक हैं।

नौ अध्यायों में समाप्त यह रचना पाठकों के लिये रसानन्द निष्यन्द का स्वरूप है। कृष्ण कृष्ण को लक्ष्य रख कर वृन्दावन के मधुर उत्सव पाठक के हृदय को और भी गुदगुदाते हैं। इन उत्सवों में बसन्तं वर्णन होलिका प्रदर्शन और परस्पर हासविलास एवञ्च मधुर वचन भङ्गियाँ विषय को और भी सरस बना देती हैं।

यह रचना चण्डीदास ग्रन्थावली में संगृहीत को गई है, जिसे मैने कवि चण्डीदास की उपलब्ध ।। पाण्डुलिपियों का अनुसन्धान पूर्वक भूमिकाओं के साथ सम्पादन करके प्रकाशन किया है।

XII.B. 64

THE WORSHIP OF MADANA IN ASSAM

Hemanta Kumar Sarma, GUWAHATI

According to the Indian conception Madana is the god of love and he is known by several names like Kama, Ananga, Kandarpa, Pradyumna, etc. He is usually represented as a handsome youngman having a bow of sugarcane, a bow-string formed of a line of bees and five flower-tipped arrows. According to the Kālikā-Purāṇa Madana is said to have sprung from the mind of Brahmā who blessed him to possess unlimited power of kindling love in every heart with his magic arrows.

We have reference to the worship of Madana in early writings like Kalidasa's *Śakuntala*, Vidyāpati's songs, etc. by different sections of the people of ancient India. Likewise, from the descrip-

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tions given in the *Gīta-ramāyana*, an Assamese narrative composed in the 16th century A.D., and *Tripurā Burañjī*, an Assamese chronicle written in early part of the 18th century A.D., it may be assumed that the worship of Madana was prevalent in Assam at least from the 16th of century A.D. The 13th bright half of *Caitra* (March-April) called *Madana-trayodaśī* or *Ananga-troyodaśī* is an auspicious day for the worship of the deity Madana. Even to-day the deity is worshipped in some old temples of Assam. In the Kedāra and Kameśwara temples of Hājo, Madana and his spouse Rati are worshipped along with Śiva. On this occasion homa ceremony is performed and cooked victuals including fish, meat and pigeon curry are offered to the deities. Another important place of Madana-worship is the Madana-Kāmadeva hill situated at a distance of about 25 km from Guwahati towards north-west. On the crest of the hill there are two stone-images, seated in a position of embrace, are belived to be of Madana and Rati. The images are worshipped with vegetarian offering on the Madana-trayodasi day. It is popularly believed that by worshipping Madana one can be blessed with a good husband and children. So both male and female devotees go to the shrine to perform worship an prayer-songs. On this luner day Madana is also worshipped in the Gaṇeśa temple of Suwālkuci village. The images of Gaṇeśa and Viṣṇu are installed by the side of a holy-pitcher (ghaṭa) consecreted to Madana. Along with Madana, Gaṇeśa and Viṣṇu are also worshipped. On the day that succeeds the pūjā day, water brought from the nearby river Brahmaputra, is sprinkled on the images of Viṣṇu, Gaṇeśa with the holy pitcher with syringe. In the afternoon a big procession along with the image of Viṣṇu is led to the river Brahmaputra where the processionists take their bath and make merriment by sprinkling water over one another. They return to the temple in the dusk by carrying the image of Visnu.

From the Madan-worship prevalent in Assam it may be assumed that, there is a cultural link between Assam and other parts of India, since olden days. The popular belief that by worshipping Madana-deity one can be blessed with a good husband and children, may indicate its origin to the fertility cult. Further, whatever be the origin of Madan-worship it may be assumed that there are influences of Śaktism, tāntrikism and Vaiṣṇavism on the worship of Madana as is performed in different temples of Assam.

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XII.B. 65

MĀTRĀSPARŚA AND BRAHMASAṂSPARŚA

V. A. Sarma, TIRUPATI

We come across these words *mātrāsparśa* and *Brahmasamsparśa* in the *Bhagavadgītā* (Chapters II and VI). The word *Sparśa* is also found in the fifth chapter. Most of the commentators explain the word *sparśa* to mean either objects of the five senses or the contact, in general, between the objects and senses (*mātrā*-s) necessary for the perceptions. But the literal meaning of *sparśa* it touch, i.e., only one of the five sense perceptions. The *Gītā* also speaks of the *Brahma-Sākṣātkāra* in terms of (*Sam*-) *sparśa,* (vi) while Gauḍpāda's goal is Asparśa-Yoga.

The paper attempts to discuss the point in the light of sources of evidences such as Śankara's *Brahmasūtra-Bhāṣya* and *Nyāyamuktāvali* for treating all sensory and spiritual experience as *sparśa* and for reducing all the cognitions to only that of touch. The notion has a bearing upon other schools of Indian thought such as Sānkhya and Nyāya. Sometimes it is nearly impossible to trace the exact sources. However one can understand on the basis of such references that the *Gītā* propounds a philosophy of amalgamation of all philosophies from which any body can draw support for his own theory which may not be necessarily the philosophy of the *Gītā*. Śankara refers to a Sānkhya view (*Brahmasūtra* 2-2-10) that there are only seven indriyas,—that of *sparśa* standing for all senses ; and five *karmendriyas* and *manas*. But the exact sources in Sānkhya literature are yet to be traced. Attention is drawn in my paper "*Some more notices about Citsukha*", S. V. Oriental Journal, 1975 to a similar problem in the Nyayavaiśesika regarding the composition of *catur-aṇuka* on the basis of Śankara's observation : Yadapi Dve *dvyaṇuke caturaṇukam ārabhete* (2-2-11).

XII.B. 66

सर्वमततत्त्वम्

दोर्बल प्रभाकर शर्मा

अस्मिन्निबन्धे सर्वमतानामाचारव्यवहारतत्त्वं सर्वधर्मिणां सर्वश्रेयोलक्ष्यत्वं सर्वधर्मसमन्वयश्च सम्यक् सोदाहरणं व्याख्यायन्ते ।

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XII. 67

THE CONCEPT OF YOGA IN BHAGAVADGITA

B. R. Sastry,

It is evident that the three yogas, i.e. कर्मयोग, भक्तियोग and ज्ञानयोग are not entirely independent of one another. Each योग contains in itself the elements of the other two aspects also and is based on अङ्गाङ्गिभाव receiving its name according to the maxim of प्राधान्येन व्यापदेशा भवन्ति :

The above-mentioned theory, with reference to समुच्चयवाद, विकल्पवाद, etc. is examined.

XII.B. 68

शिक्षापत्रत्र्यां गीतायाः समन्वयः

हरिसेवादास स्वामी, भावनगर

निम्नलिखितानाम् शिक्षापत्री भगवद्गीताश्लोकानाम् परस्परं समन्वयो मया साधितः :

स्ववर्णाश्रमधर्मो यः स हातव्यो न केनचित् ।
परधर्मो न चाचर्यो न च पाषण्डकल्पितः — शिक्षापत्री—२४
अस्मिल्लोके वर्तमानः स्वधर्मस्थोऽनघः शुचिः ।
भागवत्—११-१२-११
श्रेयान्स्वधर्मो विगुणः परधर्मात्स्वनुष्ठितात् ।
स्वधर्मे निधनं श्रेयः परधर्मो भयावहः — गीता—१८-४७
सहजं कर्म कौन्तेय । सदोषमपि न त्यजेत् ।
सर्वारम्भा हि दोषेण धूमेनाग्निरिवावृत्ताः — गीता—१८-४८
मात्रा स्वस्रा दुहित्रा वा विजने तु वयःस्थया । — शिक्षापत्री—१३६
आवृतं ज्ञानमेतेन ज्ञानिनो नित्यवैरिणा — गीता—३-३९
प्रोक्तास्ते निर्गुणा भक्ता निर्गुणस्य हरेर्यतः
सम्बन्धातत्क्रियाः सर्वा भवन्त्येव हि निर्गुणाः — शिक्षापत्री—५९
मन्मनाभव गीता १८-६५ न मां कर्माणि ४-१४

XII.B. 69

गीता और ईश्वर

के. एन. शर्मा शास्त्री, हिसार

मानव-जीवन का चरम लक्ष्य—सच्चे सुख, स्थिर शान्ति, अपने आपे, परमतत्त्व, परम प्रभु, परम निर्वाण अथवा ईश्वर की—प्राप्ति ही है। इस सर्वातिशायी तत्त्व

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का जैसा अचूक, तात्त्विक, सार्थक, सरहस्य तथा सविज्ञान ज्ञान गीता में गर्भित है, वैसा अन्यत्र कहीं भी एकपुस्तकस्थ उपलब्ध नहीं है। यही कारण है कि गीता, सर्वजनीन, सर्वाङ्गीण, सर्वसारग्राही, सर्वतन्त्रस्वतन्त्र तथा समग्र शास्त्र बनी आ रही है।

ईश्वर अथवा परमतत्त्व की सही जानकारी न होने के कारण ही, आज, हम, हमारा राष्ट्र, बल्कि अखिल विश्व भी, किंकर्तव्यविमूढ तथा अशान्त दिखायी पड़ रहे हैं। गीता के अनुसार "सर्वत्व" ही ईश्वर है और यह सारा पसारा उसी "परम-पुरुष" की (अक्षर पुरुष) तथा अपरा (क्षर पुरुष) प्रकृतियों का प्राकृतिक प्रसार है। परिणामतः यह समूचा ब्रह्माण्ड जो उस ईश्वर का अपना ही विराट् रूप है—न तो व्यर्थ-निरर्थ ही है और न ही हेय-प्रहेय। अतः इस ससार संसार के मौलिभूत कारण, उस ईश्वर-तत्त्व अथवा सर्वत्व के न कारने का तो प्रश्न ही नहीं उठ सकता, क्योंकि उसे अस्वीकारना तो अपने आपे को ही नकारना है, जो सर्वथा असंभव है। निस्सन्देह, उस सर्वात्मक तत्त्व को किसी एक ही रूप में थापा भी नहीं जा सकता। क्षर प्रकृति का क्षण-प्रति-क्षण क्षरित तथा परिवर्तित होने रहना, उसका स्वकर्म है। और इसी प्रकार, जीवभूता अक्षरप्रकृतिका स्थिर तथा कूटस्थ वने रहना भी, उसका स्वधर्म है। यहाँ-यहाँ और जब-जब, इन विरुद्धप्रकृतिक ईश्वरीय प्रकृतियों के युग्म, धरित होने रहते हैं, वहाँ-वहाँ और तब-तव, वह सर्वत्व भी, स्वभावतः स्वतः ही, उद्भूत-संभूत भी होता ही रहता है और यदि वह जागृतावस्था में हो तो वह आत्म-धर्म के ग्लानिक्षणों में, आसुरीसंपद का विनाश तथा दैवीसंपद् का संरक्षण भी करता ही रहता है। कोई भी जागी हुई आत्मा भ्रष्टाचार आदि से समझौता नहीं कर सकती और उसे उरवाड़े विना चैन से नहीं वैठ सकती। आत्म-जागृति की ये योग-युक्तियां ही गीता का मुख्य कथ्य हैं तथा आत्मस्थ होना ही ईश्वर प्राप्ति है।

श्रीकृष्ण अर्जुन का सखा तथा सारथि होने हुए भी, योगेश्वर अथवा महायोगेश्वर भी है। उसने, विषाद की घड़ियों में, अर्जुन अथवा मानवमात्र की, आत्मा को जगाकर, गुरु के स्तुत्य कार्य का निर्वहन किया है। गीता में—कृष्ण, वासुदेव, अच्युत, गोविन्द, 'अहं', 'मां', 'मया', 'मयि', 'मद्भाव', 'ममात्मा', बुद्धेः परः, परम्, परम-निर्वाण, परम पुरुष, ब्रह्म, प्रभु, परमात्मा, सर्वलोकमहेश्वर तथा बीजप्रदः आदि प्रतीकपरक शब्दों का—बस, एक ही निष्कृष्टार्थ है, और वह है, 'सर्वत्व' अथवा आत्मतत्त्व। आत्मरूपी इस अणुतत्त्व को रूपकशैली अथवा "अहं" आदि की स्थूल सहायता के विना हृदयंगम करवाया जा सकता नितान्त असम्भव है। 'तत्त्वमसि' की व्याख्या होने के कारण, गीता में भी, अर्थ सिद्धि के लिये भागत्याग लक्षण का लागू करना आवश्यक है।

आज का अनात्मज्ञ मानव गीता के आदर्श आचरण से भरक गया है और परि-णामतः, वह अवतारवाद, भावविहीन भक्तिवाद अथवा परमुखापेक्षिभाव आदि के चंचल चक्रों में चक्रित होकर, घर में खोयी वस्तु को बाहिर ढूंढता हुआ हास्यास्पद

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हो गया है। उक्त आत्मत्व अथवा ईश्वरत्व को कहीं बाहिर से नहीं खरीद जा सकता, बल्कि इसे तो, अपने अन्दर, स्वयं ही, योगयुक्तियों से जगाया जा सकता है। इसी आत्मप्राप्ति अथवा ईश्वरप्राप्ति में ही, मानव की सभी समस्याओं का तथा जीवन की पूर्ण कृतकृत्यता का समुचित समाधान समाहित है और गीता का सन्देश भी यही है। दिग्दर्शनार्थ, गीता के निम्नांङ्कित वाक्य ज्ञातव्य तथा मन्तव्य हैं :—

1 द्वाविमौ पुरुषौ लोके क्षरश्चाक्षर एव च।
क्षरः सर्वाणि भूतानि कूटस्थोऽक्षर उच्यते ।। (15-16)
उत्तमः पुरुषस्त्वन्यः परमात्मेत्युदाहृतः (15-17)
उत्तम पुरुष अथवा परमात्मा को ही, 'क्षर' और 'अक्षर' दो प्रकृतियां हैं—अर्थात् सर्वत्र ईश्वर ही ईश्वर है, और कुछ भी नहीं है।

2. ईश्वरः सर्वभूतानां हृद्देशे···(18/16)। ईश्वर सभी भूतों के हृदय (केन्द्र) में विराजमान है, उसे अन्यत्र मत ढूंढो।

3. नादत्तेकस्यचित्पापं न चैव सुकृतं विभुः। (5/15)। उस सर्वत्व को किसी से कुछ लेना-देना नहीं है। जीवात्मा अपनी जिम्मेदार स्वयं है।

4. अवजानन्ति मां मूढाः···(9/11)। जो लोग ईश्वर को शरीरधारी मानते हैं, वे उसका अपमान करते हैं और मूढ हैं।

5. अव्यक्तं व्यक्तिमापन्नं मन्यन्तेमामबुद्धयः। (7/24)। ईश्वर को व्यक्ति मानने वाले लोग निर्बुद्धि हैं।

6. यो मां पश्यति सर्वत्र···(6/30)। जो व्यक्ति आत्मा को सर्वव्यापी समझता हैं वही वस्तुतः ईश्वर द्रष्टा है और अन्य सभी तो अन्धे ही हैं।

7. ममैवांशो जीवलोके जीवभूतः सनातनः। (15/7)=निस्सन्देह, सभी जीव, ईश्वर के ही सनातन अंश हैं।

8. यं लब्ध्वा चापरं लाभं मन्यते नाधिकं ततः। (6/22)=आत्मप्राप्ति से बढ़कर और कोई लाभ नहीं होता।

9. ये यथा मां प्रपद्यन्ते तांस्तथैव भजाम्यहम्। (4/11)=सभी को अपनी श्रद्धानुसार अपनी आत्मा से ही फल मिलता है, कहीं बाहिर से नहीं।

10. उद्धरेदात्मनात्मानं···। (6/5)=सभी लोग अपनी आत्मा से ही अपना उद्धार करें, क्योंकि आत्मा से भिन्न और कोई ईश्वर नहीं होता।

11 सर्वधर्मान्परित्यज्य मामेकं शरणं व्रज। (18/66)=अन्ततः, गीता का सार यही है कि मानव, फले ही, अन्य सभी सांसारिक धर्मों को छोड़ दे, लेकिन, वह अपनी आत्मा की शरणं कभी भी न छोड़े, क्योंकि वही तो ईश्वर है। इति शम्।

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XII.B. 70

"CONCEPT OF DEVOTION WITH MADHVA & VALLABHA PHILOSOPHY

Shalini S. Amonkar

Madhvacharya of the 13th century and Vallabha of fifteenth century, both propagated Bhakti as the means of salvation. But the role played by Bhakti in their respective philosophies differs to certain extent. This paper is an humble attempt to discuss the same. Both the philosophers tried to cheer up the people who were facing the period of turmoil. Mayavada had made the people inactive. The teachings of Vedas could no more lure the people. At this juncture, people got solace at the hands of these two philosophers, who proclaimed that God is accessible by Bhakti.

Yet for Madhava, Bhakti is guaranteed to those who have constantly meditated on him after going through the discipline of sincere studies and cognition. Bhakti is deep love inspired through knowledge of God. So Madhva maintains that Bhakti is a blend of both devotion and knowledge. On the other hand, devotion in Vallabha philosophy stands for grace, favour of the Lord, planted in particular souls. It does not require extra personal effort except the complete dedication in love to the Lord. A feeling of complete self-surrender and an innate faith in God form the criteria of a devotee.

The paper comes to the conclusion that for Madhva, devotion is to be cultivated, practised. But for Vallabha the person has not to exert himself or herself but has to be recipient of the God's grace i.e. Bhakti and then thoroughly dedicate everything at the feet of the Lord.

XII.B. 71

पञ्चदेवोपासनायां नित्यत्वम्

पि. डि. शास्त्री, जम्मु

ॐ नमोऽहं पदार्थाय परब्रह्म स्वरूपिणे ।
नमो हिरण्यगर्भाय हरये शङ्कराय च
सरस्वत्यै नमो नित्यं विघ्नेशाय नमो नमः ॥
आदित्यं गणनाथञ्च देवीं रुद्रञ्च केशवम् ।
पञ्चदैवत मित्युक्तं सर्वकर्मसु पूजयेत् ॥

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भारतीय पूजापद्धतिस्तु सगुणनिर्गुणभेदाभ्यां द्विधा विभज्यते । नास्त्यत्र निराकारोपासकैः सह मम विरोधः । साकार पूजकैः सहात्र ममाऽनुरोधः तैः साकंविमर्शस्तु केवलम्—

शैव, शाक्त, गाणपत्य, वैष्णव सौर्य्यादि भेदै मूर्तिपूजा विविधत्वमाधत्ते । येन वैविध्येन भारतवर्षे साम्प्रतं साम्प्रदायिकविरोधो जातिवादत्वकलिरनुभूयते । देशस्य खण्डिताऽखण्डिता, कारणं न केवलं राजनीतिः प्रत्युद्धर्मोऽप्यत्र हेतुः । प्राचीनपूजापद्धतिस्तु विशिष्टैव-नास्त्यत्र सङ्कीर्णतायाः स्थानम् । तत्रत्वेनकत्वेऽप्येकत्वमवलोक्यते "धर्मशास्त्राऽनुसारं मूर्तिपूजकैस्तु स्वेष्टदेवेन सह" आवरण-क्रमेणाऽन्येषामपि चतुणां देवानां नित्यमेव पूजाकर्तव्याऽस्ति । अस्मिन् पञ्च भूतात्मक संसारे प्राणिमात्र शरीररचना पञ्चतत्वैर्जायते । इमे पञ्चदेवा भिन्न भिन्न प्रकृतिकाः भिन्न भिन्न तत्व प्रधानाः । पञ्चतत्वैः सहासां देवतानां घनिष्ठता वर्तते । इमानि (जल, पृथ्वी आकाश वायु-तेज) तत्वानि सम्पूर्ण प्राणिजातस्य शोषण पोषण कृते हेतु भूतानि । शरीरे तेषां समान रूपेण सञ्चरणार्थं तेषामधिदेवानां नित्यमेव समकालमेवोपालसा कर्तव्या । यतो मास्मकस्यचिदेकस्य गुणस्य प्रकृति तत्वस्याधिक्यं वान्यैन्यम् । भिषजा वा वैज्ञानिका अप्येवमेव समर्थयन्ति—अतः मन्त्रोक्तकृवाक्यैस्तु पञ्चदेवोपासना नित्यमेव कर्तव्या—"ब्राह्मणैस्तु विशेषता" इति वाच्यानुसारमियं पञ्चदेवोपासना विधि साथ्रकता मेवाऽतनोति । न केवलं नारद, विष्णु-वाराहादि पुराणेष्वेव प्रत्युत—वेदेऽपि पञ्च प्राचीन देवोपासना विषये वहुधा प्रसंगाऽनुसारं चर्चितमस्ति । "अनूप विवेक" नाम्नि पूजाग्रन्थे तु यत्र मया संशोधकार्यंकृतमस्ति भृशमस्मिन् सम्वन्धे विवेचितम् । यथा—

"तथाऽपि ब्राह्मणादीनां पूजाहां नित्यत्वात्तदनुरोधेन तासामपि सर्वासां पञ्चकोशान्तर्गत संभवा" । "तासामपि सर्वासां" अनेन पदेन ध्वन्यते तद् ब्राह्मणैस्तु नित्यमेव निम्नलिखित क्रमेण पूजा विधातव्येति ।

"अनूप विवेक"—क्रमः

हरिः	हरः	हरः	विष्णुः	हरिः
इनः	गणेशः	गणेशः	हरः	हरः
हरः	हरिः	सूर्यः	देवी	गणेशः
देवी	देवी	देवी	अर्क	देवी
गणेशः	सूर्यः	विष्णुः	गणेशः	सूर्यः

केषाञ्चिन्मताऽनुसारं गणेशस्तु प्रत्येक क्रम सर्वादौस्थाप्यः । इति निर्दिष्टम् । यथा—

गणेशं पूजयेद् यस्तु विघ्नस्तस्य न जायते ।
आरोग्यार्थं च सूर्यञ्च धर्म मोक्षाय माधवम् ।

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शिवञ्च कृत्यकामार्थं सर्वकामाय चण्डिकाम् ।।
देवास्तु पूजयित्वा च वलिं वैश्वं तथा चरेत् ।।

यद्यपि पञ्चायतनक्रमः किञ्चिद् विवादास्पदस्तथापि पञ्चदेवोपसना निर्विवादः। इयं पूजापद्धति वैज्ञानिकतथ्याश्रिता। अत्र विशेषाऽनुसन्धानस्याऽवश्यकता। वीकानेर नगरे शाङ्करसन्प्रदायमठे पञ्चदेवानां पञ्च मन्दिरानि सन्ति।

फलतः—पञ्चदेवोपसना भवसागरोत्तरणाय सेतुरिति। शर्म भूयात्।

XII.B. 72

CLASSIFICATION OF VARNA IN SMRITIES

H. A. Shandilya, ULHASNAGAR

Smrities containing the codes of Hindu conduct preach us Dharma. They enlighten us in every walk of life. The chapters on righteousness धर्म, Classification of Varna system वर्णव्यवस्था, ceremonies and Sacraments संस्कार which include matrimonial and Dowry system of position of women, untouchablity, festivals व्रत, political system, administration etc are very instructive and interesting subjects which can help us in remaking our social, political and cultural life. We can avoid family quarrels and political disorder by following the dictums of smrities and can pass a happy and healthy life by their pursuit.

The criticism that classification of Varna is a hard, cruel, discriminatory and only created by influential Brahmanas for selfish motive of dominating their lordship over other classes is not tenable as it has got historical, natural, psychological and philosophical background. This system should not be intermingled with untouchability, intercaste marriages etc. Inspite of onslaughts from foreigners, reformers, politicians, this system has survived since thousands of years because of its philosophical merits.

XII.B. 73

VALLABHĀCĀRYA'S JUSTIFICATION OF THE CHILD KRISHNA'S PRANKS

Noel Sheth, S. J., PUNE

The *Bhāgavata Purāṇa* spends unhurried time in a loving and joyful contemplation of the child Krishna and his pranks. (See my book, *The Divinity of Krishna*, New Delhi ; Munshiram Manoharlal, 1984, pp. 45-49 and 156.) In his commentary on the *Bhāgavata* Vallabhācārya does the same but, in addition, and more so than other

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commentators, he takes great pains to exonerate Krishna from any blame. In this Paper we shall consider Vallabha's attempts to defend Krishna's mischievous behaviour in the following incidents : destroying the cart because his mother was too busy to suckle him (10.7.4-17) ; making himself too heavy for her lap (10.7.18-19) ; engaging in unrestrained play, stealing milk and curds, sharing them with monkeys and then smashing the jar, urinating and defecting in the houses of the herdswomen, and causing their infants to cry (10.8.21-31) ; denying that he had eaten mud (10.8.32-45) ; breaking the pot for churning curds in anger, stealing butter and giving it to a monkey, and running away when his mother comes after him (10.9.1-21).

Some of the justifications offered by Vallabha are the following. Since Krishna is the Lord, he cannot commit any offence and should not be judged by human standards. Indeed, his apparent faults are in fact virtues. He plays pranks in order to distract his mother and the herdswomen from their household chores, to remove their faults and make them experience the joy of contemplating him in *bhakti*. Actually it is Yaśodā who is blameworthy, for she neglects Krishna and leaves him unsatisfied, tells lies, causes damage to the *bhakti* and *karma mārgas*, to Sāṅkhya and Yoga, and so forth. The herdswomen complain about Krishna in order to get rid of their own defects, and they are aware that the fault lies not in Krishna himself but in his tender age. He gets angry because the little boys (who were sucked into him together with the poisonous milk of Pūtanā) within him are left unsatisfied. He steals milk, curds and butter to assuage their hunger, and he causes the infants to cry in order to make the herdswomen realize that the boys are more hungry than their infants. The mud too is eaten by the boys, not by Krishna, who even proves that he had not done so by opening his mouth for inspection. He releases the calves because they are hungry. He distributes milk and curds to the monkeys because they were *bhaktas* of Rāma. On another occasion, however, he gives butter to a monkey so that it may crush with its sharp teeth the demons who had entered into it. In fact, he breaks the pot in order to destory the demons who had penetrated it. These and other justifications will be discussed in the Paper.

Far from being ashamed to relate the unrestricted, natural play of the child Krishna, the *Bhāgavata*, in fact, narrates it with relish, for it manifests the free, spontaneous, unconditioned nature of the divine Kṛishṇa. Vallabha too takes delight in contemplating the

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unfettered behaviour of the child Krishna, but he also goes to great lengths to remove any blemish that he feels may tarnish the divine portrait of Krishna.

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GURU GOBIND SINGH A MYSTIC OF TEMPORALITY & TRANSCENDANCE

Darshan Singh, CHANDIGARH

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PRAN INDEED IS THE VASISTHA RISHI

Fateh Singh, NEW DELHI

When the Brāhmaṇas say that prāṇa is Vasiṣtha, the word prāṇa does not mean breath. Prāṇa is the energy which is at the root of all psycho-physical activity. Vasiṣtha is the "most inhabiting" prāṇa touching all the levels of human personality. At one stage this prāṇa becomes diversified as Vasiṣthas.

The Vasiṣtha prāṇa is the product of the higgest desire called urvaśī backed by the powers of love and discrimination, respectively known as Mitra and Varuṇa.

The Vasiṣtha prāṇa has the capacity to have direct knowledge of Indra. This qualifies him to be the Brahmā of a sacrifice, the greatest Rishi.

XII.B. 76

विप्रमिश्रमतानुसारं सपिण्डीकरणे प्रेतपात्रनिरूपणम्

ब्रजकिलोर स्वाइं, पुरी

विप्रमिश्रः /1530-1550 ख्री. प./ उत्कलमण्डले ख्रीष्टीयषोड़शशतके "श्राद्ध-प्रदीप" नामानं धर्मशास्त्रं प्रणिनाय। ग्रन्थेऽस्मिन् शूलपानि /1375-1440 ख्री. प./ मतं खण्डयित्वा असौ स्वमतमुपस्थापयति। सन्दर्भेऽस्मिन् सपिण्डीकरणे उपयोज्य-मानानां पात्राणां मध्ये विद्यमानस्य प्रेतपात्रस्य निरूपणमाश्रित्य मतवैषम्यं दूरीक्रियते।

मृतः सपिण्डीकरणेन प्रेतत्वं परित्यज्य पितृगणेऽन्तर्भवति। पितृरूपताप्राप्त्य-नन्तरं नियतपिण्डदानं भवति। एतत् सपिण्डीकरणमेकादशे मासि षष्ठे मासि वा चतुर्थे मासि भवति। किन्तु कर्त्तुरायुषोऽज्ञाततया कदाचित् सपिण्डीकरणस्य संपादनात् पूर्वं मरणसंभवाच्च तत्संभावनाया विभीय द्वादशेऽहनि सपिण्डीकरणमनुष्ठीयते।

अस्मिन् सपिण्डीकरणे चत्वारि पात्राणि भवन्ति। अत्र शूलपाणिः उपदिष्टेषु

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चतुर्षु पात्रेषु अन्तिमं पात्रं प्रेतस्य इति आम्नाति। पितृदयिताकारोऽनिरुद्धभट्टोऽपि तथा समर्थयते। एतयोः पोषकवाक्यं गोभिलीयम्। यथा—"चत्वारि उदकपात्राणि, त्रीणि पितृनाम्, एकं प्रेतस्य" (पृ. 382) इति। विप्रमिश्रस्तु श्राद्धप्रदीपे (पृ. 42-44) तन्नांगीकरोति। तन्मते गोभिलवचने पात्रचतुष्टयगणनाविषयको भावः प्रकटितः, तेषु त्रीणि पात्राणि प्रेतस्य पितृ-पितामह-प्रपितामहानाम् अन्यत् प्रेतस्य। एतेन गोभिलस्य पाठक्रमगतो विषयोऽवगम्यते। किन्तु सपिण्डीकरणस्य श्राद्धस्य प्रेतोद्देशेन प्रधानतः क्रियमानत्वात् तदुद्देशकं पात्रं प्रथमतो विवक्षाविषयगतमिति मन्तव्यम्। गोभिलवचनमाधृत्य तथा विचारे जाते पाठक्रमः फलति। किन्तु केवलं पाठमात्रविवक्षया क्रमप्राधान्यं न वर्त्तते। आश्वलायनवाक्ये प्रेतस्य प्रधानतया प्राथम्योक्तेः श्रुतिक्रमविषयो भवति। तद्यथा—चत्वारि उदकपात्राणि, एकं प्रेतस्य त्रीणीतरेषां प्रथमं पात्रं त्रिषु पात्रेषु नियोजयेत्" इति /श्रा. प्र. पृ. 45/ अतः श्रुतिः पाठयोः श्रुतेर्बलवत्तेन प्रथमं पात्रं प्रेतस्य अपराणि त्रीणि प्रेतपितृप्रभृतीनाम्। वस्तुगत्या विचारे क्रियमाणे इयमेव निष्पत्तिः फलति यत् आश्वलायनगोभिलयोर्वचने पुरुषस्य विचिकित्सा आपतति। शूलपाणिप्रभृतयो गोभिलवचनमाश्रित्य तस्मिन् पाठक्रमं स्वीकृत्य प्रेतपात्रमंगीकृत्यापि श्रौतक्रमपाठक्रमविषयं न विमृशन्ति। गोभिलीयवचनव्याख्याने नारायणीये (पृ. 15) पाठक्रमविषयः स्फुटं चर्चितः।

प्रेतपाद्यपात्रस्य पितृपाद्यपात्रत्रये संयोजनया प्रेतपात्रस्य प्रथमत्वं विष्णुधर्मसूत्र-वचनादाक्षिप्यते। कृत्यकल्पतरुकारस्तु /1100-1130 ख्री. प./ सपिण्डीकरणप्रकरणे आश्वलायनवचनमुत्थापयन् तेनैव वाक्येन प्रेतपात्रस्य प्रथमत्वमंगीचकार। तन्मतानुयायी विप्रमिश्रस्तथा अंगीकृत्य श्रौतक्रममर्थक्रमत्वेन स्वीकृत्य गोभिलवचनगतं पाठक्रममदर्शयत्। श्रौतक्रमापेक्षया पाठक्रमस्य दुर्बलत्वे, श्रौतक्रमानुरोधेन आश्वलायन-वचनानुसारं च चतुर्ष पात्रेषु प्रेतपात्रमेवप्रथममिति विप्रमिश्रेण निरूपितम्।

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स्पर्श और अस्पृश्यता

अनिल तनेजा, भरतपुर (राज०)

'सैसा' समकालीन दर्शन का अत्यन्त लोकप्रिय पद है। विषय जगत की सत्ता और उसके ज्ञान के प्रथम और मूलभूत विचार इसमें ग्रथित है। इसी अर्थ में संस्कृत का स्पर्श शब्द ज्ञान के प्रथम चरण के साथ साथ जीवन के ज्ञानात्मक व सौंदर्यबोधी पहलुओ की और ध्यान आकर्षित करता है और इसकी परिणति अन्तिम लक्ष्यात्मक तृप्ति में पाप्त होती है। श्रीमद्भगवद् गीता के 'मात्रास्पर्शास्तु कौन्तेय शीतोष्ण सुखदुःखदाः, आगमापायिनोऽनित्यास्तान्स्तितिक्षष्व भारत ।।' इस श्लोक का मर्म कुछ इसी प्रकार का हैं।

फिनॉमिलालाजिकीय दार्शिनिक प्रणाली का विषयीनिष्ठ व विषयनिष्ट अन्तर्भावन (सबजैक्टिव एन्ड औबजैक्टिव रिडक्शन) व इस का व्यापक तत्त्वज्ञानीय

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परिप्रेक्ष्य रुचिकर है और इसी से सम्बद्ध अस्पृश्यता का विचार एक विस्तृत सामाजिक, सांस्कृतिक, राष्ट्रीय, अन्तर्राष्ट्रीय तथा आध्यात्मिक अपेक्षा के रूप में एक विस्तृत मूल्यमीमांसीय भूमिका लिए प्रस्तुत होता है अतः स्पर्श का तात्त्विक, ज्ञानात्मक, सौंदर्यात्मक व मूल्यमीमांसीय अन्वेषण दर्शन जगत् मे एक अमूल्य उपलब्धि होगा ।

XII.B. 78

ABHICĀRA-RITES AND MIMĀṂSĀ

G. U. Thite, PUNA

According to the Mīmāṁsā-system, the Abhicārarites do not form a part of the Vedic religon. Śabara argues that the Vedic texts prescribe the Abhicāra-sacrifices like Śyena for those who want to perform Abhicāra. But the Vedic texts do not prescribe to perform the Abhicāra as such. This argument is true only in connection with the sacrifices like Śyena which are optional. But there are many small Adhicāra-rites which are obligatory and form a part of the regular, solemn ritual like that of the New and Full moon sacrifices, Cāturmāsya-sacrifices of Soma-sacrifices. From a careful Study of such obligatory rites which according to the Vedic texts themselves, lead to the results like destruction of the enemies etc. We have to conclude that the Abhicāra *was* a part of the Vedic religion whether we *now* it or not.

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भगवद्गीतायां पुनर्जन्मावधारणम्

सुधाकराचार्यः, मेरठनगर

।। अथ जगद्गुरुः शङ्कराचार्योऽद्वैतवेदान्तसम्प्रदायप्रतिष्ठायै भाष्यमुखेन त्रिभिः प्रमुखप्रस्थानग्रन्थैः प्रतस्थे । महाभारतान्तःसलिला श्रीमद्भगवद्गीता तेषु अन्यतमा । अत्र भूयान् विषयप्रपञ्चप्रततिभावो दरीदृश्यते । पुनर्जन्मसिद्धान्तस्तत्र गीतो वार्त्ताचर्चितः प्रच्छन्नप्रक्रियापुष्टः कथोदाहृतः मुक्तःपोक्तो रूपकनिरूपितः सुतरां स्पष्ट-पदैरभिहितः ।।

।। पुनर्जन्मपदप्रयोगैरभिहितोऽयं सिद्धान्तो वारं वारं देहान्तरणसातत्येन सनातन-पौर्वापर्यविपर्ययसङ्कथनात् जीर्णशीर्णवस्त्रपरिवर्त्तनमिव शीर्णकायपरित्यागपुरःसरं नवीन-देहधारणप्रसङ्गात् भूतान्न पर्जन्ययज्ञकर्मब्रह्माक्षरादिचक्रसञ्चरणाग्रहात् इन्द्रियमनो-बुद्ध्यधिष्ठिताहंस्वरूपनिरूपणात् सदसत्सत्त्वरजस्तमोरूपादिभेदाच्च सुप्रतिष्ठते ।।

।। योगसम्प्रदायविवरणे पुनरयं सिद्धान्तः स्पष्टचर्चाभिः सम्पद्यते । इत्थं भगवद्-गीतायां किङ्कथङ्किमर्थमित्यादिप्रश्नोत्तरणैः स्पष्टमवधारयितुं शक्यते पुनर्जन्मेति ।।

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KUMĀRILA'S CRITIQUE OF THE THEORY OF *APOHA*

Vachaspati Upadhyaya, DELHI

Once the Buddhists accepted the frame-work of idealism, they were left with no other alternative than to deny the relationship of language and reality. At the same time, they were in a dilema to explain their day-today linguistic behaviour. To do so they proposed the theory of the relationship of language and its referent in a negative way. This theory is called the theory of *apoha*, according to which a word does not refer directly to any positive referent but it refers to something which is different from every thing that is different from that something (tadbhinna-bhinna). This paved their way to achieve their goal.

The present paper is a critical presentation of the criticism of this theory of *apoha* by Kumārila in his *Ślokavārttika*.

XII.B. 81

CONCEPT OF SACRIFICE AND BHAKTI CULT

P. M. Upadhye

Sacrifice is a powerful medium to secure blessings from the gods for progeny and better life in most religions. It is held to involve dedication of an object to deity and many motives are attached to the institution of sacrifice such as adoration, thanks giving, bargaining, propitiation, expiation and abandanment of many things with faith and devotion. These features of sacrifice are found in the institution of sacrifice. Sacrifices of the Vedic age were very simple in character and relationship with the gods was that of a child and mother, In course of time the sacrificial institution became complex and it was found very difficult to perform sacrifices, at the same time their futility in the changed social awareness was also noticed. The result was the complete change in the concept of sacrifice. The Puranas, Gita came forward in this field and advocated non-violence-sacrifice by way of fasts, visit to sacrad places, worship of idols and good character. Sacrifice does not stand for mere rituals in the changed context but it is the very human life as a great sacrifice in the name of Lord. It involves spiritual life with faith and devotion.

Spiritual life demands no class-distinction or gender or economic position, in a way it is a Bhakti or devotion. The old concept of sacrifice seems to have undergone complete change and transforma-

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tion to suit the changing social needs so as to pave the way for Bhakti cult which has become a powerful means to change the social ideas and needs for the upliftment of the soul and spiritual life.

The word Bhakti has been derived from √*bhaj—sevāyaṁ*—and it means service to god. It consits of nine ways to worship deity and serve him. The very motives of sacrifice viz. adoration, gratitude to the deity, propitiation, and offering everything to Lord can also be seen in Bhakti. In this article an attempt has been made to study how the concept of sacrifice has been transformed and reoriented in the Bhakti which fulfills all the requirements and conditions of sacrifice.

XII.B. 82

MANU SMRITI ; A TIMELESS TESTAMENT

H. S. Ursekar, BOMBAY

It is true that these are the days of Money Smriti and not of Maṇu Smriti. Max-Muller holds that Hindu law grew and developed in the Vedas. Vedas constitute the primary source of Hindu Law. But they do not lay down a systematic statement of law. The Dharmashastra is the secondary source of Hindu Law. The Supereme Court has held that belief in the authority of Vedas, multiplicity of pathways and an infinite choice of worship is the sine qua non of a Hindu (Yajdnapurushadasji V/s Muldas (AIR) 1966 S.C. 1119). Hindu law is a personal law.

Rgved mentions Manu as the father of mankind. Manusmriti is a comprehensive code covering achar, ethics law, social norms, politics and philosophic homilies, arranged on the twin lines of cast and ashramas. It is divided into twelve chapters and over 2000 verses.

Generally the ordinances of Manu are condemned. I think it is run down by those who have not read it even in translation. It is true that Manu Smriti is about two thousand vears old and is reigning Supreme like Atistole, rulling the western thought. However Manu is modern forward looking and progressive in his thought. Manu knows that family is the fundamental building block of the communicy. The married status and the lagitimacy of children are the basic features of the family sturcture and they must be sustained for the welfare of the individual and the society.

Manu recognises eight type of marriages including the sale of a

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bride, abduction of a bride and kidnaping a girl incapable of consenting, Manu knew that unless such marriage is recognised the bride will not get the status of a wife nor share in inheritance or maintanance. The twelve sons are recognised to confer legitimacy and at least a right of maintenance on them. The woman is given right of Swayamvara [IX 90] and right of being maintained throughout her life [IX 3.] He observes that where women are worshipped, the Gods are pleased (III 56). In the matter of polity he highlights the importance of Danda or punishment. King is the representative of the divine element and he must dispense justice according to Dharmashastra and custom. The King was not above law like the British monarch who can do no wrong. Law is the King of Kings and even a King can be fined. He states four kinds of punishments and provides for letting of an offender on probation. (VIII 129). He recognise the right of private defence (VIII 350). He condems gambling and liquor. He recommends the use of decoyas to catch culprits (IX. 261). In case of International relationship Manu advices that the king should employ spies to gather intelligence (IX 256). He has set out the Rajmandal theory (VII 156) which is true even today. He suggests that the concurer must re-entrust the conquered territory to the subdued King (VII 202). Manu enjoys that the King should consult his ministers. Amendment No. 44 to Indian Constitution enjoys the same principle. In the field of philosophy Manu states that happiness means contentment (IV. 12).

This is why whatever Manu has said it is a medicine. There are certain portions Manu Smrti which are outdated like his views on varna etc. Dr. Ambedkar also concedes that Mansmriti is not bad in all aspects.

The basic framework set up by Manu still governs the modern Hindu Law, as can be seen in the four status of Hindu Law, passed in 1955-56.

The Privy Council has observed "That in the administration of Hindu law, Manu's laws of marriage, sonship, guardianship, debt, interest, partition, gift and succession are referred to today as of first importance wherever it is necessary to refer to first principles" (14 M.I.A. 570). Hence we can say Manu Smriti is neither old nor new, It is a timeless testament.

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ARJUNA'S SPEECHES IN *BHAGAVADGĪTĀ*—A FRESH ANALYSIS OF THEIR PSYCHOLOGICAL IMPLICATIONS

V. Venkatachalam, UJJAIN

The *Bhagavadgītā* is a poetic record of the evolution of Arjuna's soul from despair and scepticism to faith and enlightenment. Kurukṣetra, Kṛṣṇa and Arjuna are mere accidents. Arjuna is conceived by Vyāsa, the master-poet, as a symbol of the universal man in his quest for discovering himself. A close study of his speeches reveals the true poetic vision of Vyāsa, seeking to concretise mental abstractions through subtle suggestions of his art. One can, in fact, identify certain marked stages in the mental evolution of Arjuna through his varied utterances, which serve as interesting peep-holes, providing a glimpse of the hidden conflicts, vascillations and discords of the doubting soul.

Between Kṛṣṇa's first philosopic exhortation (अशोच्यानन्वशोचस्त्वम्...) and Arjuna's final confession of faith (नष्टो मोहः स्मृतिर्लब्धा), the lower and upper limits of the *Gītā* proper, there are 18 speeches placed in the mouth of Arjuna by Vyāsa. What is noteworthy about these speeches is their marked difference of tone, which has to be put down as part of the poet's design. While many of these speeches are humble suggestions or simple appeals made in the true spirit of an inquiring soul, there are others in the nature of objections, raisings, points of order about Kṛṣṇa's statements or even questioning their properiety. And there is at least one in the earlier part of the dialogue, which clearly partakes of the nature of a rather serious charge against Kṛṣṇa !

An in-depth study of these 18 speeches unfolds the different stages between the *dharma-sammūḍha* plight of Arjuna's mind and the final dawn of *dhruva-smṛti*, expressed by the verse—नष्टो मोहः स्मृतिर्लब्धा. The paper is an attempt to analyse the psychological implications of the speeches of Arjuna and mark off the intervening psychological milestones, suggested by the subtle differences in their tone, attitude and content.

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THE RELEVANCE OF SRI RAMANUJA TO THE PRESENT TIMES

K. K. A. Venkatachari

Some time back an article written by a Shri Vaishnavite of Andhra Pradesh appeared in the Telugu weekly 'Andhra Patrika'. In that article, the author questioned the necessity for the continuance of the chantings of the Divya Prabandham at the Tirumala Temple.

In the feedback the article drew another person of Andhra Pradesh took exception to the reciting of the slokas, glorifying Ramanuja's commands and praying that they may continue for ever. He posed the question why they should he recited when similar slokas glorifying Adi Sankara's commands are not recited.

The article and the letter are symptomatic of the times when parochialism and bigotry are rearing their ugly heads in our country, and Indians, as a nation seem to have lost the graceful art of being grateful to our saints and savants, our patriots and heroes for all that they had done to uplift, reform and protect us.

Public memory is short, and it is good to remind ourselves, off and on, of the services that our great men and leaders had done to the community and society as a whole. It is for this purpose, if for nothing else, that we recount in brief the services of Ramanuja.

Ramanuja, apart from his vast erudition (or because of it) was a great revolutionary. He introduced a number of reforms in the domestic as well as temple rituals.

For instance, whereas the temple administration had been entrusted to a set of five persons at Srirangam before Ramanuja's time, Ramanuja increased the number to ten, thus making the administration more broad based and increasing the number of offices.

So far as the chanting of hymns in the temple was concerned he laid it dowm that whereas those who were enrolled would always have the right of reciting the hymns, the others who were not enrolled could also join in on special occasions without having any right. He called them, Sātinavarkal and Sātrāthavarkal respectively.

This kind of division of labour and introduction of other reforms in the temple helped to solve a number of social problems during Ramanuja's days. Our country and the community at large are

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facing similar problems these days, and they need being solved on the lines indicated by Ramanuja in his Divyājnyas. If religious leaders of today follow Ramanuja's example, these problems could be solved. The heads of the Matts and other religious leaders must join hands and take the responsibility of introducing necessary reforms.

XII.B. 85

प्रत्यभिज्ञादर्शन में गुरुका स्वरूप एवं महत्त्व

सूर्यप्रकाश व्यास, वाराणसी

काश्मीर शैव दर्शन की प्रधान शाखा प्रत्यभिज्ञा दर्शन के अनुसार आत्मा के पूर्ण स्वरूप की अनूभूति ज्ञान नहीं, प्रत्यभिज्ञान हैं। जीव को अपना पूर्ण स्वरूप पहले ज्ञात था, किन्तु माया शक्ति के कारण मध्य में विस्मृत हो गया था। अतः उस विस्मृत स्वरूप का पुनः ज्ञान प्रत्यभिज्ञान है। आत्मस्वरूप के इस प्रत्यभिज्ञान के अनेक दृष्टियों से अनेक उपाय इस दर्शन में स्वीकार किये गये हैं। एक दृष्टि शांभव, शाक्त, आणव एवं अनुपाय की है, दूसरी दृष्टि शास्त्र, गुरु एवं स्व की है तथा तीसरी दृष्टि के अनुसार शक्तिपात एवं दीक्षा प्रत्यभिज्ञान का कारण हैं। अतः उपायों के इस वैविध्य में गुरु का स्वरूप तथा स्थान क्या है इसी का विहार एवं विश्लेषण इस शोध लेख का प्रतिपाद्य है। विषय प्रतिपादन का मुख्य आधार विशेष रूप से प्रत्यभिज्ञादर्शन एवं सामान्य रूप से काश्मीर शैव दर्शन और इससे सम्बद्ध अन्य प्रमुख ग्रन्थ हैं।

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XIII. Technical Science Section

XIII. 1

GIFT OF THE SYMBOLIC MOUNTAINS IN THE PURĀṆAS

Smt. Kala Dhananjay Acharya

Purāṇas have extolled *dāna* extensively. It is stated in the Br.P. that in the *Kali-age* only gifts are the devices of the achievement of *dharma*.

Articles to be made as gifts are food, water, human beings, beasts, land, garments, etc.

The purāṇas have described some symbolic gifts also.

In the present paper the concept behind the gift of the symbolic mountains has been revealed.

These mountains are described mainly in the Mat. P., Agni P. and Bh.P. Hemādri too has described them.

The symbolic mountains are as follows :—

mountain of corn (*dhānyameru*), mountain of salt (*lavaṇācala*), mountain of jaggery (*guḍādri*), mountain of gold (*suvarṇameru*), mountain of sesame (*tilādri*), mouniain or cotton (*kārpāsa parvata*), mountain of ghee (*ghṛtācala*), mountain of silver (*rajatācala*), mountain of sugar (*śarkarācala*) and the mountain of jewels (*ratnācala*).

Auspicious period for making the gift of the symbolic mountains, and the sacred places are pointed out.

Uttama, *madhyama* and *kaniṣṭha* are the categories of the mountains according to the quantity of articles used for the mountain.

The chief mountain is called *meru*. Ii is formed at the centre and *Viṣkambha* mountains are formed around it. The quantity of the article to be used in the chief mountain i.e. *meru* is specific. The quantity of each mountain is mentioned by the measures *droṇa*, *bhāra*, *pala* and *kumbha*. For example, the corn mountain is to be formed by using a thousand *droṇas* of corn. The earth should be purified by giving a wash of cow-dung. Sacred grass (*kuśa*) should be spread on the earth. The chief mountain should be placed at the centre *Viṣkambha* mountains such as *Mandāra*, *Gandhamādana*, *Vipula* and *Supārśva* should be made by using the fourth part of the article used for the chief mountain.

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The surface of the chief mountain is to be made of camphor. Golden images of Brahmā, Viṣṇu, Śiva and the sun should be installed on the *meru*. At the centre of the meru, three golden trees should be installed. The chief mountain should contain a number of jewels.

Another mountain *Amaraśaila* should contain the silver images of the *lokapatis* headed by Mahendra.

A budding golden *kadamba* on the mountain *Mandāra* and a golden eagle should be placed on the mountain *Gandhamādana*. The sacrifice of planets, *lokapālas*, Brahmā, Viṣṇu, Śiva along with the mountains should be performed. The mountains should be invoked. Separate prayers are given for invoking each mountain. Vigil should be kept. In the morning the *meru* is given to the spiritual preceptor (*guru*) and other mountains are given to sacrificial priests (*ṛtvij*). Cows should be given along with the mountains. The giver should observe a fast.

Gift of the mountains is associated with the fruits to be gained by making it. The givers of the mountains go to the heaven or to the different *lokas*. They go to the abode of Śiva, Viṣṇu and Gaṇeśa. The worldly inducements such as the kingship of the seven islands, acquisition of virtues, long life, sound health, lustrous body, beauty, good fortune and enjoyments are also mentioned as the fruits of the gift of the mountain. The givers get their impurity and great sins destroyed by making the said gift.

It is stated in the Bh.P. that the fruit of giving the mountains is greater than that of studying the *Purāṇas*, the *Vedas* and practising rituals.

XIII. 2

SMOKING USED IN ĀYURVEDIC TREATMENT

Prodyot Kumar Alu

Nowadays the word 'smoking' generally means 'Cigarettee smoking'. But Āyurveda considers 'smoking' or '*dhūmapāna* from specific outlook through which many diseases belonging to '*Ūrdhvajakrugata Roga*' i.e. the diseases of ear, eye, nose, throat, head etc., can be cured.

At the same time regular medicated dhūmapāna as prescribed in the Āyurvedic texts, is good for health.

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XIII. 3

SUDARŚANA-CAKRA : THE MISSILE PAR EXCELLENCE

Prabhakar Apte, PUNE

Sudarśana the missile in the form of a wheel is mythologically associated with Lord Viṣṇu, the Supreme God. Thunder bolt or Vajra is regarded as very powerful missle wielded by Indra the king of Gods. This Vajra is narrated to have been ineffective when contsonted with Viṣṇu's Disc the Sudarśana. Ahirbudhnya Saṁhitā dated by indologists at about 450 A.D. is Tantra text with Vaiṣṇava bias. Devoted mainly to the worship of Sudarśana in yantra form, this text is rich in details about various aspects of the Sudarśana. Mahāyantra. The tone of description prompts us to believe that it preserves some valuable information about sophisticated weapon and armaments of high destructive potential of byegone ages and used by super human beings like gods and demans. The salient features of the description which strengthen our guess of likely existence of sophisticated missels are described in the paper.

1. There are two types of weapons : *Pravastaka* for attāck and Nivavtaka for defence.

2. There are major and minor categories of these missiles : Mahāstra & Upāstva.

Just as Lord Viṣṇu is responsible for the Cosmic Creation, so is Sudarśana responsible for the creation of all the destructive weapans and missiles to be used against the civil power trying to turn the cosmos into chaos. The first istance of emergence of evil powers was the twin demans Madha and Kaitabha, who are said to have stolen the Vedas and there by created hindrance in the constructive mission of Lord Brahmā. The Disc : Sudarśana was utilised first by Lord Viṣṇu against them. Later on Sudarśana felt like producing out of its own body several weapons and missiles, major and minor, for this mouth, arms, thighs, feet and the rear part. This text in course of its story telling style gives us very valuable information about the arms, armaments and missiles along with the historical records of their application.

The humble submission to be made here is that it is very difficult to set this valuable information just with a casual remark poetic fancy. The details need to be worked out on scientific lines and put to comparison with modern armaments technology. This work of collaboration of Sanskritists and armament technologists would yield good results.

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XIII. 4

वायु प्रदूषण और प्राचीन मान्यताएँ

कमल नारायण आर्य

जीवन के लिये वायु सबसे आवश्यक वस्तु है। न केवल मनुष्य और जन्तुओं ही को किन्तु वृक्षों को भी वायु की समान रूप से आवश्यकता होती है। वायु ही आयु है ("आयुर्नः प्राणः"—ऋग्वेद 1/66/1, "प्राणाद्वायुरजायत"—ऋग्वेद 10/90/13, "यौ वै प्राणः स वातः वातो हि वायुः"—शतपथ ब्राह्मण 8/7/3/12)।

आजकल पर्यावरण मे प्रत्यक्ष या अप्रत्यक्ष अनेक प्रकार के जहरीले तत्व फैलकर मिलने से प्राकृतिक वातावरण और वायुमंडल दोषपूर्ण हो गया है। अधिकतर प्रदूषण वायुमंडल मे पाया जाता है। वायु के प्रदूषण से यक्ष्मा, राजयक्ष्मा (तपेदिक), दमा और सांस तथा आंत की तकलीफें आदि होने का भय रहता है।

वायु के अतिशय महत्व के कारण ही उसे देवता के रूप मे उपस्थापित किया गया है (—वातो देवता—यजुर्वेद 14/20, वायु अंतरिक्ष स्थानीय देवता है, निरुक्त 7/2) और प्राचीन काल मे कामना की जाती थी कि वायु "हमारे लिये सुखकारी होकर बहे" (शन्नो वातः पवतां—यजुर्वेद 36/8) ऋग्वेद के मरुत सूक्तों और अथर्ववेद के प्राणसूक्त (11/4/1-26) मे वायु देव के प्रति नमन और कई प्रार्थनाएँ की गई है।

प्राचीन साहित्य मे भेदोपभेद पूर्वक वायु के अनेक नामों और कार्यों का उल्लेख है। अमरकोश (पृष्ठ 31) मे 28 वात कहे गये है तथा पृष्ठ 32 मे शरीरस्थ 5 वायु का वर्णन है। अभिज्ञान शाकुन्तलम् (किशोरकेलीटीका) के 7 अंक मे 7 प्रकार की वायु कही गई है। भारद्वाज प्रणीत, 'वृहद् विमानशास्त्र', के पृष्ठ 207 मे 15 कौबेर नामक वायु है (प्रजायन्ते पंचदश कौबेराख्याः प्रभन्जनः), इसी ग्रन्थ के पृष्ठ 165 मे वातायनी वायु का वर्णन है।

प्राचीन काल मे वायु के दोष को दूर करने के लिये सायं प्रातः अग्निहोत्र किया जाता था (अग्निहोत्रं सायं प्रातः गृहाणां निष्कृतिः—तैत्तिरीय आरण्यक 10/63/1) क्योंकि अग्नि मे होमा हुआ पदार्थ यातना देने वाली कृमियों को भगाती है। आहुति देने के पश्चात् गोघृत से प्रखर उष्णता की ऊर्जा बनती है जो अशुद्ध वायु को शुद्ध करती है तथा इसमें कई रोगों एवं मन के तनावों को दूर करने की अद्भूत क्षमता है (अथर्ववेद 1/8/1) यक्ष्मा (तपेदिक्) आदि रोगो के निवारण के लिये भी यज्ञों मे हवि दी जाती थी (मुञ्चामि त्वा हविषा जीवनाय कमज्ञात यक्ष्मादुत राज-यक्ष्मात्—अथर्ववेद 3/11/1) ऋतुओं के सन्धिकाल मे उत्पन्न होने वाले रोगो तथा अनागत दोषो से छूटने के जिये भैषज्य यज्ञ किये जाने थे (भैषज्य यज्ञ वा एते, तस्मादृतु सन्धिषु पयुज्यन्ते, ऋतु सन्धिषु व्याधिर्जायते—गोपथ ब्राह्मण)।

जो यज्ञ के धूम से शोधे हुए पवन है, वे अच्छे राज्य के कराने वाले होकर रोग

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आदि दोषों का नाश करते है और जो दुर्गन्ध आदि दोषो से भरे हुए अशुद्ध वायु है वे सुखों का नाश करते है। इससे सब मनुष्यों को चाहिये कि अग्नि मे होम द्वारा वायु की शुद्धि से अनेक प्रकार के सुखों को सिद्ध करें (ऋग्वेद 1/19/5 का भावार्थ)।

XIII. 5

SOUND MIND FOR KEEPING GOOD HEALTH

Sandhya Bagchi

The concept of the general people about the ayurvedic medicine is that it is the science of plants, herbs, trees etc. from which kavirāja extracts medicine. The various theories about body and mind were propagated by the ancient ayurvedic experts. But people could not understand the theories with emphasis on relationship between mind and physique.

Ayurvedic experts stressed upon body and mind which are co-related according to them. Fitness of mind is essential ingredient to the fitness of body. But if anything abnormal arises in the body, the mind feels disturbed and vice-versa. So body and mind are closely related. The causes of physical and mental disease are same according to ayurvedic experts. As per ayurvedic terms those causes are Asātmyendrjyārtha saṁyoga, Pragaparādha and pariṇāma.

Asātmyendriyārtha saṁgyoga means causes which are unsuitable for body. Basic causes of Pragonāparādha are loss of intelligence (i.e. Buddhibhraṁśa), loss of mental balance (i.e. Dhṛtibhraṁśa), and loss of memory (i.e. Smṛtibhraṁśa). By the term pariṇāma we understand the different seasons which are also described as 'Kāla' in ayurveḍ. Diseases result from excessive connection dis-connection and non-connection of 'Kāla'. 'Indriya' and 'buddhi'.

Modern medical science believes that body and mind are very rigidly connected for the purpose of describing physical condition. According to modern doctors' opinion, various physical diseases are results of disturbing condition of the mind. Those diseases are termed psychosomotic disease, such as peptic ulcer, bronchial asthma, artherities etc. The source of such diseases is mind. Concerntrated and balanced mind is required for keeping the physical health in good condition.

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XIII. 6

DICING IN THE MAHĀBHĀRATA

Arunima Banerjee

Dicing has a significant role in the Mahābhārata. The origin of the War of Kurukṣetra may be traced back to it. Some even consider it to be a symbol of the consequent devastating war.

The play of dice originated in the Vedic period and is still in vogue. But from the ages of the Vedas down to the modern time it is cansidered as vice (Vyasana) and is condemned in the Society.

We have also tried to find out the method of the play and the accessories used in those days.

XIII. 7

MUSIC IN THE JĀNAKĪHARAṆA

Sudakshina Bandyopadhyay, BURDWAN,

The *Jānakīharaṇa* of Kumāradāsa, a Sanskrit court epic poem, has borrowed lots of ideas from the realm of music. In this paper an attempt has been made to show how far Kumāradāsa was acquainted with the art as well as the science of music and how far he was able to enhance the literary charm of the poem with the ideas introduced from the realm of music.

XIII. 8

THE FUNDAMENTALS OF VEDIC ASTRONOMY ON THE CONCEPT OF TIME AND SPACE

Nirmalendu Bhattacharyya, BHATPARA

This paper has the the historical importance and may be considered as an introductory character of the total research on the rational of vedic astronomy.

Thus here it will be given an idea of the state of realisation and also the logical basis under what circumtances the Vedic-Rishies had to construe that $\sqrt{10}$ was a constant quantity of a circle (which is equivalent to π (pai) and why this quantity was considered as the fundamental basis in the Vedic-astronomy upon which the whole structure of the astronomy was rested. Thus this topic is selected as no old books on Hindu-astronomy has stated about the original theory of evolution of $\sqrt{10}$ and explained no where why such type of irrational number came into the astronomy at that early stage.

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To make research on the matter, it was detected that originally the concept of $\sqrt{10}$ was evolved from the concept of (relative) time-equation which was discovered by the Vedic-Rishies during the Vedic-age. But to define the position of the planet in the Heaven (sky), the help of the spatial-equation is essential. Again it was noted that the constant of the time-equation (i.e., $\sqrt{10}$) was considered in the spatial equation, stating that the ratio of circumference and diameter of a circle was a constant quantity and was equal to $\sqrt{10}$ without any explanation (Ref : Surya Siddhanta. ch-I/59 verse). Thus the problem arose and the doubt was rooted in the mind of other countries that Hindus astronomy was influenced by the other Nations. So this problem has been solved here only to think that it is essentially required to eradicate the assumption/demand of the other nations.

The problem was solved on the basis of the Vedic-Sutra that "the time is relative and the space is akin to the time". Though it was a philosophical idea, yet this was the first relativestic-concept in the world concepted by the Vedic-Rishies before any one. Our sages concepted about the "time-dilation" in the episode of "Revati-Upakhyan". The practical application they made it in Vedic-astronomy—because they did not know the distance of the planet for which they were unable to estimate of the length of the circumference of the planetary orbit. Thus the sages were compelled to utilize the time-equation in the Vedic-astronomy instead of spatial equation in the form of $\frac{C}{D}=\sqrt{10}$, where C=circumference, and D=diameter.

The planetary periods had been considered as the elements of the time-equation where all elements were the known quanties to them. In subsequent age, the sages made transformation of the time-equation into spatial-equation on the assumption of the relativestic-concept applying the "Principal of equivalence" which is detected from the word "Akin" in the Sutra as stated before. The word "Akin" carries the meaning "equivalence or Sāmāna or Samatulya". Hence the inference.

We know that the concept of dynamic-length is the modern concept and is used in the Astro-Physics and in atomic Physics. But it is noted that the Vedic-Rishies had conjectured it and had applied the same in the Vedic-astronomy to define the position of the planets in the Heaven (Sky). This system

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was in vogue during Vedic-period and was detected in purāṇas, Siddhanta-Jyotish etc.

The Rik-Veda itself states that during the Vedic-Period, two school of thoughts of the astronomy were in vogue. These are :

(i) System of Yojanatmaka-Gati (i.e. the planetary motion expressed in Yojana-Unit). The trace of it may be had in the Rik-Veda (1.123.8) and in almost in all puranas, Surya Siddhanta (ch II/ 1-5, ch XII/85-86) etc. This system is thought to be lost but now understand.

(ii) Yuga-Bhagana-System i.e. the system where number of revolutions of the planet in certain time of interval was considered. The trace of this system may be had in Vedanga-Jyotish, Surya Siddhanta etc.

Though these two system are seemed to be different but basically both were evolved from the very fundamental basis of Vedic-astronomy. Thus these are basically the same and conversible.

Hope this paper will open the lost and faded horizon of the Vedic-age when the Vedic-Rishies had established the Vedic-astronomy for their academic purposes by their constant endeavour and hope they will be duly honoured for the same.

XIII. 9

अतियथार्थवाद चित्रकला में प्राचीन एवं भारतीय परम्परा

वीरबाला भावसार, जयपुर

आदिमानव को अवतरण के साथ ही इस संसार की अद्भुतताओं का विस्मयकारी अनुभव हुआ होगा और जो कुछ भी देखा वह जादुई लगा, होगा जिसे समझने का प्रयास वह करने लगा होगा। उसने अपनी अभिव्यक्ति के लिये विविध मुद्रायें और ध्वनियाँ की होगीं, और वही आगे चल कर नृत्य व संगीत वन गये। उसने "रेत में उंगलियाँ चलाकर विश्व का प्रथम चित्र वनाया", और "अक्षरों को जन्म देने का प्रयास किया", जो आज भी हमारे समक्ष गूढ़ाक्षरों के रूप में जादूई प्रतीत होते हैं। रेत के टीलों से स्थापत्य कला कें प्रथम उदाहरण के रूप में घरोंदे वनाये", जिनकी लालसा आज का मानव अभी तक नहीं मिटा पाया है।

यह सब मूलतत्व की गहराई में जाने का प्रयास हैं, और इसी प्रयास के फल-स्वरूप सृजन प्रक्रिया होती रही है। मानव चाहे कितना ही विकाश कर ले, सम्पूर्ण ज्ञान को प्राप्त नहीं कर सकता, जो असीम और अनन्त हैं, अत: उसे आज भी अज्ञात मायावी भयभीत, स्वप्निल एवं जादू नगरी की कल्पना होती है और मतिभ्रम उत्पन्न

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करने वाला सृजन करने लगता हैं, इससे स्पष्ट है कि उसके चित्त में अदभुत अनुभव होता रहता हैं, जिसे भारतीय दर्शन के अनुसार "वित्त-सान" कहा जाता है।

दृष्टि पटल पर उन विलक्षणताओं का आभास चित्र के रूप में व्यक्त होता हैं, जो सृजन का प्रसव काल हैं। भारतीय दर्शन के अनुसार सुप्रसिद्ध विद्वान शानन्द के० कुमारा स्वामि ने "हृदय आकाश" को सौन्दर्य उद्भवित होने का प्रथम एवं प्रमुख स्थान बताया हैं, जबकि पाश्चात्य कला में "स्पेस" को केवल "चौखट" (फ्रेम) या "खिड़की" से झांक्कर देखा गया हैं, जो "हृदय आकाश" की तरह अनन्त और बहुआयामी नहीं हो सकता।

"प्रागैतिहासिक शैलचित्र एवं उसके पर्याय विद्यमान आदिम जातियों की जीवित कला" (ट्राईबल आर्ट) भी इसी अनुभूति पर आधारित हैं, ये लोग अज्ञात भय व आकांक्षाओं से प्रेरित जादुई तथा स्वप्निल लगने वाले रहस्यमय रेखांकन करते रहे हैं, जो वीसवीं सदी के अतियथार्थवाद के समान है। उल्लेखनीय है कि भारतीय आदिम जातियाँ अपने को "भूतनाथ" (शिव) की संतान मानते है।

भारतीय दर्शन के अनुसार सृष्टि की रचना के मूलतत्व पृथ्वी, जल, तेज, वायु और आकाश हैं, जिसे "भुत" भी कहा गया हैं, भूतनाथ (भगवान शंकर) की लिंग के रूप में अव्यक्त पूजा भी होती हैं। शंकर यानि "भूतनाथ", भूतों के मध्य विचरणे वाले देव जो "भैरव" या "भैरो" के भी प्रतीक हैं साथ ही भयानकता के द्योतके हैं। सन् 1936 में प्रथम वार युद्ध की विभीषिका के परिणाम स्वस्प उत्पन्न भय व विभत्स भावों से युक्त चित्रों की प्रदर्शनी लन्दन में लगाई गई, जो अति-यथार्थवाद आन्दोलन के रूप में प्रसिद्ध हें, इन चित्रों को देखकर अमानुषीयकृत्य एवं दैवीय कल्पनायें मनुष्य के अन्दर उभर आती हैं, जो अज्ञात को उद्घाटित करती प्रतीत होती हैं, तथा "भूतप्रेत" के जादुई रूपकार सृजित होते हैं। भगवान शंकर का व्यक्त स्वरूप "अर्धनारीश्वर", "पंचमुखी", "त्रिनैर्ति", आदि के रूप में अनेक विचित्रताओं से जुडा हुआ हैं, अतियथार्थवाद का एक तत्व है।

आदिम जातियों में भी ऐसा ही स्वप्निल संसार सदैव विद्यमान रहा है जिसके परिणाम स्वरूप अनेक विचित्र आकृतियां एवं रहस्यमय रेखांकन वे लोग स्वतः नैंसर्गिक ढंग से करते रहते हैं। "फ्रायड" के अनुसार "स्वप्न", सांसारिकता से हटाव पृथक होकर विचरना हैं, अर्थात् नवीन खोज की यात्रा करना है। यथार्थ में यह भी सृजात्मकता का एक प्रमुख लक्षण हैं।

भारतीय प्रागैतिहासिक शैल चित्र आदिम जातियों के चित्र एवं स्पेन व फ्रांस के कन्दरा चित्र सभी इसी प्रकार की विस्मयकारी अनुभूतियों का परिणाम हैं, जो भारतीय दर्शन के अनुसार सृजनकर्ता व संहारकर्ता "भूतनाथ" के विचित्र संसार के समान आश्चर्यजनक हैं, तथा दैवीय एवं अलौकिक हैं, जिसे पाश्चात्य चित्रकारों ने वड़े विलम्व से वर्तमान सदी में अतियथार्थवाद के रूप प्रचलित किया है।

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XIII. 10

SCIENCE AND SUPERSTITION IN LALLA'S TREATISE ON ASTRONOMY

Ramkrishna Bhattacharya, CALCUTTA

Chapter XX of Lalla's *Śiṣya=dhi=vṛddhi=da Tantra* (*c.* 8th century AD) seeks to refute a number of "false notions", mostly of Purāṇic origin, regarding tne shape of the earth, causes of eclipse etc. Lalla evinces a strange mixture of scientific attitude coupled with an object surrender to popular superstitions, especially in regard to Āryabhaṭa's geokineticism. Viewed in the perspective of the history of sciences in India and the forces arrayed against the scientific outlook, Lalla appears to be a successor of Brahmagupta who had to give up the claims of science in certain matters and pay homage to theology (as pointed out by al-Bīrūnī).

XIII. 11

THEORY OF TRIDOSA AND ITS RELATION WITH GERM LAYERS OF THE HUMAN EMBRYO.

Pranab Narayana Biswas.

Ancient Indian Medicine i.e. Āyurveda, classified disease under two broad headings—(i) Āgantu (ii) NijaRoga, Again Nija Roga has been classified under the three heads viz. (1) Vātaja (2) Pittaja (3) Kaphaja. Concept of health and disease of the Ayurveda is the state of balance and inbalance of the three body constituents, which are termed as Dhātu'. The Dhātu means that which keeps the body and health in balance. When this balance is deranged, the same dhātus are transformed into "Doṣas" there by producing disease. The ancient Indian Medical Literature, namely Āyurveda, has given the sufficient description of each Doṣa and classified the disease under three broad heads. It has also been stated that, there may be admixture of Doṣas in one disease. Caraka while classifying disease in Mahā-Rogādhyāya stated that there are eighty types of Vāta roga, forty types of Pitta roga and twenty types of Kapha roga. From the ancient time till today Āyurvedic Physician accepted this theory and getting result out of it. Attempt has been made to explain 'Tridoṣa' in the light of Modern (Western) Medicine. At times doubt has been raised on the scientific basis of 'Tridoṣa'.

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The persent paper shows the remarkable similarities that have been observed, when the Tridoṣas are explained on the basis of disorders of the derivatives of the different Germinal layers of human embryo. Undifferentiated cells of human embryo, start differentiating to specialised cells from the 12 days of fertilization as Ectodarm, Mesodram and Entodarm. Subsiquently from these layers different systems and organs develop. But the cells of each layers retain some of their primitive characteristic even after specialisation.

In this paper an attempt has been made to find out the similarity between ancient and modern medicine from this perspective. If these layers are considered as three different systems the theory of 'Tridoṣa' can be well explained. It also gives the continuity of the thoughts of our ancient physician. This may open a new horizon of research in Ancient Indian Medical Literature.

XIII. 12

PROBLEMS OF TRANSLITERATION IN PREPARING BIBLIOGRAPHY

Satyanarayan Chakraborty, CALCUTTA

XIII. 13

YUKTI AS A SEPARATE PRAMĀṆA

Anupama Chattopahdyay

Things are either existent or non-existent. They can be investigated by pramāṇas. But there are different opinions about the numbeı of pramāṇas among the philosophers. Yukti i.e. reasoning is not considered as a separate pramāṇa by the Schools of Indian Philosophy, though Caraka Saṃhitā, an Ayurvedic text, ascribes it as a pramāna. Arriving at a hypothesis by a series of reasoning containing probability has been referred to as yukit, which serves the purpose of an independant pramāṇa. Cakrapāṇidatta, the commentator of Caraka Saṃhitā points out that yukti helps the physicians to arrive at a correct decision and therefore it should be regarded as a separate pramāṇa. He says that a conclusion comes out of argument and it is prevalent amongst the common people by the name 'Ūha'. Caraka however accepts it as a fullfledged pramāṇa. Caraka deseribes yukti in the following lines—

"Rogasāpekṣa bheṣajasya samīcīnā kalpanā yuktiḥ rogasāpekṣā

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rogānurūpā bheṣajasya, karaṇabhūtasya samicīnā yogyā kalpanā yuktirjñeyā.''

Śāntarakṣita in discussing Caraka's doctrine of yukti as an individual pramāna, holds that yuki consists in the observation. Kamalaśīla, commentator of Tattvasaṁgraha interprets that the cause-effect idea has been derived from yukti and there no separate cognitive process in the world of knowledge.

XIII. 14

LITERATURE AND PLASTIC ART : AN INDIAN APPROACH

Dipak Chattapadhyay, BURDWAN

If all the branches of fine arts are accepted as expression of the Artist's mind in various media (words, musical sounds on visibles shapes) in such a way as to create an illusion of reality and produce an effect of delightful feeling, the theories of fine art may be expected to stand on an agreed notional territory. The fraternity of arts being thus established, it is always a delightful study to observe the common ground on which literature and plastic art move. The present paper, therefore, intends to deal with a paractical artistic issue which has engaged the Indian thinkers to enjoy the comradeship of various artists.

XIII. 15

HINDU MARRIAGE CEREMONY—ITS POSITION IN THE ACT AND IN THE CONTEMPORARY SOCIETY

Sarbeswar Chatterjee

Marriage is one of life's major events and it is said that for a Hindu woman marriage is the first major '*Saṁskāra*'. Apart from the 'Sacrament' the elegance, the glamour, the pomp and pageantry accompanied by traditional Serenity of the the Hindu Marriage is a thing every Hindu's mind is set on and the memory of it is cherished all through life.

This importance of the Hindu Ceremonial marriage could not be overlooked bp the legislators of the H.M.A. 1955 and they, that is why, cared to keep Section 7 (1) & (2) in the said Act to define 'ceremony' and enunciate its compulsory role. This effort to combine

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the spirit of contract with the reverence to Sacraments should be appreciated, but wtth all its shortcomings.

This paper has in fact four focii: (1) To Study the legal implication of Section 7 and the use/misuse of this section in legal controversies; (2) to compare the position of ceremony in the Hindu Marriage Act with that of the other Acts and to use some authority to give wide exposure to the problem; (3) to look at it critically in the changing society of ours; and finally, as expected, (4) to offer remedial suggestions.

XIII. 16

MEDICINE IN THE *GARUḌA PURĀṆA* WITH SPECIAL REFERENCE TO CHEST AND HEART DISEASES

Mamata Chaudhuri

The *Garuḍa-Purāṇa* is a work of cyclopaedic character containing almost all chapters of general interest. Though its date is assigned to the 9th century A.D., its Āyurvedic Section seems to belong to a period later than the 12th century A.D., and may be more or less the incorporation of entire chapter entitled '*Nidānasthāna*' of the *Aṣṭāngargahṛdaya-Saṁhita* of Vagbhata II.

The Āyurvedic section of the *Garuḍa-purāṇa* has dealt with varieties of diseases, their causes and symptoms. In this present paper discussions have been made on those diseases which are related to chest and heart of the human body e.g. *Kāsa* (cough), *Śvāsa* (dyspnea), *Hikkā* (hiccough) *Yaksmā* (pulmonary consumption), *hṛdroga* (heart disease) etc.

XIII. 17

THE INDIAN MUSIC IN SOME SANSKRIT DRAMAS

Pratima Chowdhury

Music is considered to be the highest form of knowledge. The nature of Indian music after the Vedic period has been partly revealed to us through sanskrit literature written by different authors in different ages.

In the history of the evolution of Music, it is seen that,the chanting of *sāman* was prevalent in Vedic ages. According to traditional belief, next came the age of *Gāndharva Upaveda* when the musicians of heaven were famous for their vocal music along with musical

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instruments. Ultimately that form of music had been cultured by human beings through different ages. The traces of the culture of traditional Indian music are found in the dramas of Bhāsa, Kālidāsa, Rājaśekhara, Śūdraka, Śrīharsa and others.

XIII. 18

SWORD AND PEN

Manisa Das, CUTTACK

At the dawn of the 10th century the political map of India was rapidly changing due to Islamic invasion. During this crucial juncture of Indian history, Orissa appeared as a sovereign state and acted as a rock against the Muslim invaders.

The famous Ganga King Chodagangadeva and his grandson Anangabhimadeva reunited the Ancient Kalinga Kingdom and exercised, effective suzernity over a vast territory which was known then as Utkal and thrived as an independent kingdom for about six hundred years (10th century A.D. to 1568 A.D.).

During this period Orissa attained its height of prosperity. The founder of the empire built up a militant nation and turned the country into a formidable defence front to protect Indian religion and culture. Thus Utkal empire appeared as a land of temples and Gods. The world famous Jagannath Temple and Sun Temple of Konaraka were built during this period.

The militant spirit of the people was maintained not only through their swords but also through their pens. Hundreds of one act military spectacles (Vyayogas) were written and staged to stire the militant spirit of the people which were declined long since.

Here an attempt is made to explore the glorious heritage of the dramatic poets who combined their pen with sword and *gratified* the very object of the dramatic performance :—

"क्लिवानां धार्ष्ट्यजननमुत्साहः शूरमानिनाम्"

XIII. 19

HAND GESTURES OF ODISSI DANCE AS DEPICTED IN "ABHINAYA CHANDRIKA"

Maya Das, BHUBANESWAR

Abhinya is defined as *Avasthānukaraṇa* (Suggestive inmitation) and it depicts *Rasa* and *Bhāva* (emotions and sentiments) as *Ceṣtā Viśeṣa*. In *Nātyaśāstra*, *Abhinaya* is of four kinds, viz. *Āṅgika*,

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Vācika, Āhārya and *Śāttvika*, Ns VIII. 9 ; Āngikā-abhinaya is the use of artistic gestures prescribed by the texts like *Nātyaśāstra, Abhinya-darparṇa* etc. These texts lay rules to regulate dancers', bearing, walk and movements of features and limbs. But hand gestures are considered as the most important feature in whole of Āngikā abhinaya. The gesture language is not only found in Dance, Drama but also found used in rituals as well as in yogic and tāntric practices.

Such hand gestures have been very scientifically analysed, since Nātyaśāstra onwards. Abhinaya Candrikā, an Orissan Sanskrit text specifically pertaining to odissi dance, depicts various hand gestures.

This paper is an humble attempt towards studying these *mudrās* from various angles while comparing them in other allied texts on musicology and dance.

XIII. 20

A STUDY ON THE MUSICAL FORMS AS DIRECTED BY MAHĀRĀṆĀ KUMBHA (1433-1468 A.D.) IN HIS COMMENTARY (RASIKĀPRYĀ) OF JAYADEVA'S GĪTAGOVINDAM

Prasanta Kumar Dasgupta

Mahārāṇā Kumbhakarṇa of Mewar (1433-1468) wrote a commentary on Gītagovindam of poet Jayadeva (12th Century A.D.). Name of this commentary was 'Rasikapriyā'. The commentary differs from other commentaries on Gitāgovinda in respect of some directions on the style of presentation of music. *Rāgas* and *Tālas* used by Jayadeva in presenting his songs were mostly avoided in spite of the fact that names of those *Rāgas* and *Tālas* were given on the heading of the songs by Jayadeva himself. Later commentaries on Gītagovindaṃ were faithful to the direction given by Jayadeva leads us to surmise that this direction of Jayadeva was not known to Mahārāṇā Kumbha. Even then he composed the musical structures of those songs in completely different ways. While Jayadeva wrote :

Yadi Harismaraṇe śarasaṃ mano
Yadi vilāsakalāsu kūtuhalam – (1/3)

Mahārāṇā Kumbha echoed :

Yadi kautikino gāne saṅgīte cāturi yadi
rasikāḥ kumbhakarṇasya śṛnvantu budhasattamāḥ

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Though the main source referred to by Kumbha was his 'Sangītarāja' he did not forget to name the authorities like Bharata and Matanga, celebrated musicologists of earlier period. The verses written by Jayadeva which used to connect the sequence of actions depicted in the songs were also directed to be presented in the form of music by Kumbha. Some uncommon musical forms of *Rāgas* and beats or *Tālas* had also been referred to by Kumbha.

This paper intends to study some of the details of the peculiarities and tries to establish that Mahārāṇā's commentary was the culmination of Vaiṣṇavism in northern India and the supercraftsmanship as regards Hindusthānī music in respect of *prabandha* form of the same.

XIII. 21

THE DEVADASI TRADITION IN ASSAM ; A SOCIO-CULTURAL STUDY

Prabin Chandra Das, GUAHATI

The institution of *devadāsī* in India goes back to remote antiquity. It has been suggested by some scholars that the 'dancing girl' figurine, discovered from Harappa, is a representative of a class of a temple dancers. The earliest record of a *devadāsī* comes from the Sutanuka inscription of Ramgarh.

The copper-plate inscriptions of the ancient Kamarupa Kings record the exitence of courtesans and temple woman in Assam. The Tezpur grants of Vanamala (9th Century A.D.) which is said to be the erliest recorded evidences of the institution available till to-day mentions *devadāsīs* attached to the temples. The King endowed the temple of Hatakasulin (Śiva) with courtesans along with many other things. The *Kālikā Purāṇa* (10th-11th Century A.D.) and the *Yoginī Tantra* (14th-16th Century A.D.) also mention singing and dancing in the temples as part of worship of the deities. References of *devadāsī* are also found in the chronicles of the medieval period.

Devadāsī dance was performed in the Śiva temples of Assam except one Viṣṇu temple, i.e. the temple of Hayagriva-Madhava situated in Hajo, a place of great antiquity and socio-cultural importance. Besides the temple of Hayagriva-Madhava, *devadāsī* dance was performed in Kedareswar temple of Hajo, Umānanda temple of Guwahati, Parihareswara temple of Dubi, Sivadol of Negheriting in Sibsagar and Biswanath temple of Darrang etc. Both the Koch

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and Ahom Kings of Assam patron the *devadāsi* institution and endowed the *devadāsīs* with land and property.

There was a particular community known as *nata* or *gayana* who used to perform dance in the temples. In their maidenhood *devadāsīs* performed dancing in the temple and could continue it till they lead an unmarried life. The Institution of *devadāsī* was continued till the beginning of this century though the British rulers discouraged it from the mid-nineteenth century A.D. There were many factors working behind the extinction of this highly acclaimed performing art form in the state.

This paper apart from discussing the social and historical context of *devadāsī* institution of Assam deals with the *devadāsī* as a genre of performing art form in the state of Assam.

XIII. 22

ANTIQUITY OF AYURVEDIC DOCTRINES

Dipa Dasgupta

In the vast ancient Indian literature, i.e. in Vedas, Brāhmaṇas, Āraṇyakas and Sūtra literature, there are ample references which reveal the knowledge of Āyurvedic science in ancient India.

Āyurveda is mostly regarded as an offshoot of Atharvaveda, and is called 'Pañcamaveda'. A systematic search will prove that not only in the Atharvaveda, but also in other Vedic texts, there are ample illustrations which show that Āyurveda was also prevalent in those texts in a rudimentary form.

In this paper an attempt has been made, with lot of illustrations, to trace the origin and development of the 'Āyurvedic doctrines'.

XIII. 23

MANIPURI MANUSCRIPT PAINTING : A DISTINCTIVE NORTH-EAST INDIAN GENRE

Birendranath Datta, GAUHATI

Although lying on the north-eastern periphery of the country, Manipur has been well-known for her contribution to Indian culture, Particularly in the field of dance. Some other aspects of Manipuri art and culture have also been fairly well recognized. But strangely, little attentation has been attracted, both inside and outside the state, by the Manipuri manuscript painting traditions. It is one of the two

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such painting traditions in the north-eastern region. The other one belong to Assam.

This paper starts with a background about the cultural milieu of Manipur, bringing out its similarities with that of Assam, and then proceeds to describe in detail various aspects of the manuscript paintings of Manipur including its probable links with paintings of neighbouring Burma. The paper ends with a discussion on the similarities and differences between the manuscript painting traditions of Manipur and Assam.

XIII. 24

ज्योतिर्विज्ञाने कविर्माघः

विष्णुपद दत्तः

ज्योतिषशास्त्रं वेदपुरुषस्य चक्षुःस्वरूपमुच्यते—"ज्योतिषायमणं चक्षुः" इति। शिक्षा-कल्प-व्याकरण-निरुक्त-छन्दो-ज्योतींषि वेदाङ्गनाम्नाभिधीयन्ते। वेदः खलु अङ्गी। वेदार्थबोधसहायकत्वात् शिक्षादीनि तस्य अङ्गिनोऽङ्गानि। वेदाङ्गानि कुत्रचित् अपरविद्याशब्देनापि कथ्यन्ते। वैदिककाले वेदविहितैः यागयज्ञादिभिः ज्योतिर्विद्यायाः सम्बन्धः अविच्छेद्यतया आसीत्। सूर्य्याचन्द्रमसोः अवस्थितिभेदेन दिनविशेषेषु विभिन्नयज्ञानामनुष्ठानमभवत्। यज्ञादिकालानां निरूपकत्वात् ज्योतिषशास्त्रं कालविज्ञानशास्त्रनाम्ना व्यपदिश्यते। उक्तञ्च लगधमुनिना—"वेदा हि यज्ञार्थम् अभिप्रवृत्ताः कालानुपूर्वा विहिताश्च यज्ञाः। तस्मादिदं कालविज्ञानशास्त्रं यो ज्योतिषं वेद स वेद यज्ञम्।" इति। ऋगादिवेदेषु विभिन्नस्थलेषु ग्रहनक्षत्राणां गणनप्रणाली समुल्लिख्यते। मासादिकालविज्ञानव्यतिरेकेण वैदिकयागानां कथमपि अनुष्ठानं न सम्भवति। परन्तु ज्योतिर्विज्ञानात्मकानि पुस्तकानि लुप्तानि। सूर्य्यसिद्धान्तनामकं पुस्तकं केवलमात्रं विद्यते। आचार्य्यः वराहमिहिरेण पञ्चसिद्धान्तिकाभिधानं पुस्तकं सूर्य्यसिद्धान्तमुपजीव्यैव विरचितमिति केषाञ्चिन्मतम्। ज्योतिर्विद्याभरणं नाम ग्रन्थः कविकालिदासेन कृत इति कैश्चित् मन्यते। एवं च ज्योतिर्विज्ञानचर्चाकालात् कालान्तरं विद्वद्भिः अभ्यस्ता, दशमशताब्द्याम् एकादशशताब्द्यां वा विद्यमानः कविर्माघः स्वकृतौ शिशुपालबधे ज्योतिर्विद्यामादाय बहुवभाषे, तदेव समासेन अस्माभिरत्र उपवर्ण्यते।

शिशुपालबधस्य बहुस्थलेषु माघेन ज्योतिर्विद्यापाण्डित्यं प्रदर्शितम्। तथाहि द्वितीयसर्गे उद्धव-बलरामाभ्यां सह श्रीकृणस्य समागमनमित्थं वर्णितं कविना—

"सार्द्धमुद्धवसीरिभ्यामथासावादसत् सदः।
गुरुकाव्यानुगां विभ्रच्चान्द्रीमभिनभः श्रियम्॥" २।२॥ इति।

अतः हि गुरु-शुक्रेण चन्द्रे अनुगते शुभं स्यादिति। श्रीकृष्णः उद्धव-बलरामाभ्यां सह सभायां यूक्तिपूर्णौ सिद्धान्तग्रहणे तदेवं शुभं प्रकटितस्। तदेव अत्र काव्यमार्गेण

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माघेन रम्यतया विवर्णितम् । अपि च द्वितीयसर्गे एव—"पुरः क्लिश्नाति सोमं हि सैंहिकेयोऽसुरद्रुहाम् ।।" २।३५।। इति श्लोके कविना गदितं यत् राहुणा सूर्य्याचन्द्रमसौ ग्रस्येते । राहुरयं सिंहिकातनयः । तेन ग्रहद्वयस्य यत् ग्रसनं तत्तुमाघेन द्वितीय-सर्गस्य श्लोके तथा ४९-तमे श्लोके पञ्चदशसर्गस्य ५१-तमे श्लोके च सुन्दरं व्याहृतम् । अयञ्च राहुः स्वर्भानुशब्देन समुल्लिखितः, सूर्य्याचन्द्रमसोः समेऽपि अपराधे राहुरयं चिरेण सूर्यं अशुच चन्द्रं ग्रसति । चन्द्रस्य मृदुता एव अस्य कारणमिति रम्यतया माघेन इत्थं विवर्णितम्—

"तुल्येऽपराधे स्वर्भानुर्भानुमन्तं चिरेण यत् ।
हिमांशुमाशु ग्रसते तन्म्रादिम्नः स्फुटं फलम् ।।" २।४९।। इति ।

पक्षकालमध्ये अष्टमी चतुर्दशी च तिथिः तथा पूर्णिमातिथिः प्रतिपत्तिथिश्च शुभं ज्ञापयन्तीति ज्योतिर्विज्ञाने कथितम् । एतानि दिनानि पर्वण् शब्देनाभिधीयन्ते । अयं ज्योतिर्विज्ञानसिद्धान्तः स्वकाव्ये माघेन इत्थं समुपदर्शितः—

"जगत् पवित्रैरपि तं न पादैः स्प्रष्टुं जगत्पूज्यमयुज्यतार्कः ।
यतो वृहत्पार्वणचन्द्रचारु तस्यातपत्रं विभराम्बभूवे ।।" ३।२।। इति ।

पुष्यानक्षत्रे चन्द्रो यदि अवतिष्ठते तर्हि मनुष्याणां सर्वप्रयासः सफली भवति । तदुक्तं मल्लिनाथेन—"पुष्यः सर्वार्थसाधकः" इति । अतः पुष्यानक्षत्रगतचन्द्रशोभादर्शनेन श्रीकृष्णः अजानत् यत् शिशुपालवधेन तस्य अभीष्टसिद्धिं नूनं भवेदिति ।

तृतीयसर्गस्य २२-तमे श्लोके माघेन ज्योतिर्विद्यापाण्डित्यं प्रतिपादितम् । दशमसर्गस्य ९१-तमे श्लोके "हस्तारजनिरवनतेन्दु" इत्यादि वचनेन माघेन कथितं यत् निशान्तिमभागे हस्तानक्षत्रम् अस्तमेति । "स्फुटतमुपरिष्टादल्पमूर्त्तेध्रुवस्य स्फुरति मुनीनां मण्डलं व्यस्तमेतत् । शकटमिव इति एकादशसर्गस्य तृतीये श्लोके कविना ध्रुवनक्षत्रस्य आकृतिः समुल्लिखिता । पृथिवीतः दूरे अवस्थानात् अस्य नक्षत्रस्य आकारः क्षुद्रत्वेन प्रतीयते । नक्षत्रमण्डलेन ध्रुवनक्षत्रस्य सम्बन्धोऽपि अत्र वर्णितः । त्रयोदशसर्गस्य २२-तमे श्लोके "दुरुधराख्यमिन्दुना" इति वचनेन दुरुधरा-भिधेयस्य शुभयोगस्य समुल्लेखः कृतः । सूर्य्यव्यतिरेकेन ययोः कयोरपि ग्रहयोः मध्ये चन्द्रस्य अवस्थाने सति दुरुधरायोगः भवति । अयञ्च योगः कार्य्यसिद्धेः निदानम् । एवं त्रयोदशसर्गश्य ६१ तमे श्लोके—"शशिभार्गवावुदाय" इत्यादिवचनेन चन्द्र-शुक्रयोः युगपत् समवस्थाने कार्य्यसिद्धिर्भवतीति कविना उक्तम् । पञ्चदशसर्गस्य ४८ तमे श्लोके—"सकीलमिव सूर्य्यमण्डलम्" इत्यादिना कविर्ज्ञापयति यत् सूर्य्याचन्द्र-मसौ परितः यदि नाम समुज्ज्वलतारकामण्डलम् अवतिष्ठते तर्हि मनुष्याणां विपत्पातः नूनं भवेदिति । अतो हि एतत् अमङ्गलज्ञापकम् ।

एवं च स्वीयकाव्ये माघकविः बहुत्र ज्योतिर्विद्यायां तस्य प्रगाढ़पाण्डित्यं व्याचकार, एतेन सिद्धान्तश्च भवति यत् माघः न केवलं कविरेवासीत्, परं ज्योति-र्विद्यायामपि तस्यासीत् महत् वैदुष्यम् ।

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सधोवृष्टि लक्षणानि

मृदुला डी. दवे, अहमदावाद

अथर्ववेद परिशिष्ट में निरूपित सधोवृष्टिलक्षण की तुलना पराशररचित कृषि-पुराण, वराहमिहिर की वृहत्संहिता और मेघमाला में निरूपित सधोवृष्टिलक्षण के साथ इस प्रस्तुत लेख में की गई है। रणगोल, वातावरण और पृथ्वीपर पशुपक्षी व वनस्पति में भी उस का असर पाया जाता है। गोपालक, कृषक आदि कई देहाती लोगों में भी इसका परम्परागत ज्ञान पाया जाता है।

XIII. 26

KAUṬILYA AND VIDYĀPATI ON THE LAWS OF INHERITANCE AND PARTITION

Kalika Dutta

Kautilya is the earliest Indian exponent of the Science of Polity. The great significance of his book 'Arthaśāstra' has been acknowledged by the Indologists all the world over. The theme of the celebrated treatise concerns the total gamut of contemporary political, social and economic institutions. From the cradle to the grave no aspect of man's earthly life and behaviours has been left untouched. Hence the *Dāyabhaga*, the laws of inheritance and partition, concerned with a socia-economic aspect which centres round the question of the partition of and succession to the wealth has quite exhaustively been treated in the third Book of the "Arthasastra. Some of the related topics such as the division of and special shares in inheritance distinction between sons, the property of a woman (stridhan) etc. have been properly and widely dealt with. Among writers on statecraft after kauṭilya, Vidyāpati, known mainly for his songs and lyrics, erotic and devotional, deserves to be studied more as a political scientist than as a literary figure. Vidyāpati, a court poet of Shiva Singha, an Oinawar ruler of Mediaeval Mithila, was well-versed in statecraft and a progressive social reformer fully conversant with social and political problems of the day. Unlike Kauṭilya, Vidyāpati has composed an independent book named "Vibhāga-Sāra", The Essance of Partition on Dāyabhāga and has given wider and a more copious treatment to the subject than Kauṭilya. Moreover, the laws have an evolutionary character. As such the laws of inheritance and partition have also developed from the humble beginning in Kauṭilya to a fairly advanced stage in Vidyāpati,

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जयपुर के श्री लूणकरण जी पांड्या जैन मन्दिर स्थित कला वैभव

कमला गर्ग, जयपुर

जयपुर प्रारम्भत: मन्दिरों को नगरी रही है। अनेक ऐतिहासिक मंदिरों के अन्तर्गत श्री लूणकरण जी पाड्या का जैन मन्दिर कलात्मक सामग्री को दृष्टि से अपना विशिष्ट स्थान रखता है। यह मंदिर दीवान ताराचन्द बिलाला ने संवत् 1773 से 1790 के मध्य में बनवाया। इन्होंने कई प्राचीन ग्रंथों, चित्रों एवं गुटकों आदि का संग्रह किया। परिणामत: इस मंदिर में बहुत से प्राचीन चित्रों, मूर्तियों, मंडलों एवं ग्रथों का अतुल भंडार है।

चित्रकला की दृष्टि से एक सचित्र ग्रंथ (1788 ई. का यशोधर-चरित्र), उप-मंडल चित्र (मंडल चौवीसी, एकावलीव्रत, अक्षयनिधि मंडल, बाराव्रत का मंडल, सोलह कारण मंडल, कर्मदहन मंडल, दशलक्षण मंडल, सौख्यव्रत मंडल, ऋषिमंडल, चौबीस तीर्थंकर मंडल, रत्नत्रय मंडल, पञ्च परमोष्टी मण्डल, अष्टान्निका मंडल, पंचकल्याणक मंडल, मेघमाला मंडल, पाँच महीना को चतुर्दशी मंडल, कोठानपनिधि मंडल, नांवनागपचीसी मंडल, नागकुमारपंचमी मंडल, धर्मचक्रमंडल, अष्टोत्तर मंडल, दीतवार का मंडल, जिनगुणसंपत्ति मंडल, अनंतव्रत मंडल, छोटाबड़ा मंडल, नवग्रह मंडल, सहस्र किरणाय मंडल, वृहत् शांतिक मंडल, नंद्वीश्वर द्वीप मंडल, अधूरा मंडल, अढ़ाईद्वीप मंडल एवं दो अज्ञात मंडल), 17 विभिन्न चित्र (अढ़ाई द्वीप, पद्मावती पार्श्वनाथ, मनुष्य, देवी देवताओं, नरक संबंधी, गणेश, ज्वालामुखी, 24 तीर्थंकर चिह्न सहित, 2 चित्ररावण, 5 विभिन्न चित्र—हनुमान तथा कुछ विविध चित्र), एक चिट्ठी, एक भट्टारकों को पट्टावली, कागज पर बने 17 यंत्र (ऋषिमंडल यंत्र, वृहत्तचिंतामणि, पद्मावती देवी, पंचागुली, श्रुतज्ञान, पद्मावती देवी (त्रिपुर भैरवी), कलिकुंडपार्श्वनाथ, ज्वालामालिनी, सिद्धचक्र, क्षेत्रपाल, सूर्यप्रताप, एक अज्ञात, महामृत्युञ्जय, पक्ष-पक्षिणी, जिनशासन देव, वज्रपंजर, सिद्धचक्र) तथा बहुसंख्यक पीतल के यंत्र तथा एक उत्कीर्णित चित्र है। शिल्प को दृष्टि से पाषाणनिर्मित पर मूर्तियाँ (सफेद, गेहुँए व काले पाषाण की) अधिकांशत: पद्मासन युक्ता में हैं। 100 के लगभग मूर्तिया प्राय: 25 तीर्थंकर, सिद्ध भगवान, नंदीश्वर द्वीप, चौमुखी प्रतिमा तथा पद्मावती संबंधी ऐसी हैं, जो पितल की वनी हुई तिन गुमटियों में हैं। इसके अतिरिक्त चांदी निर्मित कुछ प्रतिमाएँ सर्प-सर्पिणी की हैं।

XIII. 28

A STYDY OF DIMENSIONS AND PROPORTIONS FOR LAND DIVISIONS AND BUILDINGS IN SOME TEXTS ON VĀSTU SĀSTRA

S.V. Deshpande, BARODA

Some authors of ancient texts on Vāstu Sāstra have mentioned

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various units of measurements and have advocated various dimensions such as areas, lengths widths and distances for allocation of land divisions for different uses, roads, boundary margins, distances etc. in setting up the towns and villages. Similarly they have also recommended various dimensions such as heights, lengths, widths, levels and areas etc. of the parts of a building.

Taken to-gether, these form the tangible parameters of dimensions and proportions in Town Planning and Architecture in ancient India.

An attempt is made by the author of this paper to investigate into the RATIONALS behind the advocating of these specific dimensions and proportion. It is also futher attempted to compare them with the rationals adopted for dimensions and proportions in the current town planning and architectural decision-making processes of the modern in India.

XIII. 29

KĀLIDĀSA'S MEGHADŪTA AND VĀSTUŚĀSTRA

R.P. Dwivedi

This paper attempts to present Kālidāsa's knowlndge of Vāstuśāstra indicated by the description of city of Alakā (Uttaramegha Verses 1-14) and Yakṣāgāra i.e. the mansion Yakṣa (Uttaramegha 15-20). The word such as "srastagaṅgādukūlām" indicatcs the situation. Expressions VIZ. "Uccairvimānāḥ" or "Antastoyaṁ maṇimayabhuvaḥ-tuṅgamabhraṁlihāgrāḥ prāsādāḥ" speak of the towering height of the mansion in the city. All this description makes Alakā the "Svastikasagara of Viśvakarmavāstuśāstra. This Nagara is said to be constructed on "Nadītīre giressānau samudrasya taṭe'thavā". The words "Udīcyām īśagehaṁ syāt tatrādyānāṁ gṛhānvayaḥ, Vahnerīśasya bhāge vābhūpuharmyaṁ prakalpayet" give the idea of the king's palace that is the Dhanapatigṛha of Meghadūta. This agrees well with "Tatrāgāraṁ dhanapatigṛhānuttareṇāsmadīyam" which speaks, it shows, that Yakṣa's mansion was to the North of Kubera's residence. The Svastika Nagara is one among the 20 types of cities mentioned in "Vāstuśāstra" The sketch of this city and *Vāstumaṇḍala* is given in the paper.

Coming to the description of house of Yakṣa visible from a distance by beautiful "Toraṇa" having a well constructed pond i.e.

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Vāpī is reminiscent of "Mukhadvāraṁ vyaktarūpaṁ Yathāmānaṁ Prakalpayet" of the Vāstuśāstra. The commentary on this clearly speaks of necessity of constructing 'Taṭāka' 'Vāpi' etc. in the house for increasing the agreeability. A sketch of Yakṣāgāra, Vāpī and Gavākṣa according to Vāstuśāstra also is given in the paper. The description of 'Krīḍāśaila' in Meghadūta is also given on the lines of the construction of pleasure mounts in well built houses of the persons of the rank of Yakṣa. As Kālidāsa was primarily interested in the description of Yakṣa's house with a view to making it easily recognisable by the cloud, he has not given all the details of its constructions. Nevertheless, it can be safely said that he was aware of the rules of construction of cities as well as houses given in works on Vāstuśāstra. As he wove his learning lightly his knowledge of different Śāstra's has not come in the way of his poetic expression.

XIII. 30

भारतीय कला एवं उसका वैशिष्ट्य

(संस्कृत वाङ्मय के परिप्रेक्ष्य में)

श्रीमती प्रीतिप्रभा गोयल एवं श्रीमती मंजुला गहलोत, जोधपुर

आनन्दवृत्तिमूलक कला-सर्जना की अन्तःसत्ता से संबंधित मूल ध्येयनिष्ठ प्रक्रिया है, जो रससिद्ध कलाकारों के एक ही प्रयत्न से सिद्ध होती है। आत्मोपलब्धि, आत्म-विकास तथा आत्माभिव्यक्ति ही कला की मूल हेतु रूपा है। तन्मयता तथा तदाकार परिणति की यह शक्ति ही कला को अन्य शास्त्रों तथा विद्याओं से पृथक् अस्तित्व प्रदान करती है और इसी में उसकी चरम सार्थकता है।

कला शब्द के व्युत्पत्तिलभ्य एवं शब्दकोशगत अनेक अर्थ प्राप्त होते हैं, किन्तु प्रस्तुत शोधपत्र में कला के अन्य अर्थों को छोड़कर कला का अर्थ गीतादि चौसठ कलाएं लिया गया है तथा कला शब्द इसी अर्थ में लोक में रूढ़ भी है।

प्राचीनकाल से विद्या और उपविद्या-यें दो विभिन्न शब्द निरन्तर प्रयुक्त हुए हैं। विद्या की संख्या चौसठ स्वीकार की गई है, परन्तु कुछ ने इसकी संख्या अठारह भी मानी है और कुछ ने बत्तीस। विद्या, शिल्प एवं कला—ये तीन मूलतः भिन्न होते हुए भी इनमें से अनेक के अर्थ परस्पर घुल-मिल गये।

अनेक विचारकों ने कला की विभिन्न परिभाषा दी है, परन्तु हमारे विचार से कला की निम्न परिभाषा उपयुक्त हो सकती है—

> "जीवन की विविधता की यथार्थ, सरस, सौन्दर्यात्मक, कौशलपूर्ण अभिव्यक्ति ही कला है।"

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संस्कृत मनीषियों ने कला की विभिन्न संख्याएँ दी हैं। वात्स्यायन ने कामशास्त्र में प्रमुख चौसठ कलाओं का वर्गीकरण किया है। श्रीमद्भागवत महापुराण में भी 64 कलाओं की सूची प्राप्त होती है। शैव-तन्त्रों, शुक्रनीति तथा अन्य ग्रन्थों में भी चौसठ कलाओं का उल्लेख मिलता है, इसके अतिरिक्त प्रबन्ध-कोश में बहत्तर तथा बौद्ध ग्रन्थ "ललितविस्तर" में छियासी कलाओं का उल्लेख मिलता है।

आधुनिककाल में इन कलाओं को दो भागों में वर्गीकृत किया गया—ललितकला तथा उपयोगी कला। दैनिक व्यवहार की वस्तुओं का समावेश होने पर उपयोगी कला में कला पक्ष प्रबल होता है, परन्तु ललितकला में कला पक्ष के साथ-साथ भावना पक्ष भी प्रबल होता है। संस्कृत साहित्य में कहीं भी उपयोगी कला तथा ललितकलाओं को पृथक् नहीं दर्शाया गया है। संस्कृत वाङ्मय के परिप्रेक्ष्य में तो चौसठ प्रमुख कलाओं का ही उल्लेख प्राप्त होता है।

भारतीय दृष्टि से कला की हम निम्न विशेषताओं को उल्लेखित कर सकते हैं—

(1) **भावाभिव्यंजन**—भारतीय कलाकार बाह्य सौन्दर्य की अपेक्षा आन्तरिक भावों के अंकन की ओर विशेष आग्रह रखता है।

(2) **आध्यात्मिकता**—भारतीय आत्मा ईश्वर और धर्म से परे नहीं है।

(3) **तरलता**—ठोस प्रस्तर की मूर्त्ति में भी कोमलता व तरलता मिलती है।

(4) **परम्परागत**—भारतीय कला अनुशासन तथा नियमबद्धता है, जिससे सम्पूर्ण कला में अनुप्राणित है। इसमें वैयक्तिक कुशलता का भी पूर्ण योग है।

(5) **अनामता**—कलाकरों द्वारा नामोल्लेख नहीं किया गया है।

(6) **प्रतीकात्मकता**—कलाकार दार्शनिक पहले है, कलाकार बाद में।

(7) **सामाजिकता**—भारतीय कला में आत्मबोध तथा जगद्बोध होनों ही हैं।

(8) **रस प्राधान्य**—कलाकृति के रस द्वारा हमारी जीवन संवेदनाओं को समृद्धि तथा प्रसार मिलता है।

(9) **लोक-जीवन**—कला में विश्व का सर्वांगीण जीवन प्रतिबिम्बित है।

भारतीय कला अपनी इन्हीं विशेषताओं के कारण भविष्य में भी देश-देशान्तरों को आलोक-दीप बनकर प्रकाशित करती रहेगी। इसलिए मानव कल्याण के निमित्त प्राचीन भारतीय कला का उदार और उचित मूल्यांकन आवश्यक है।

XIII. 31

SOME EXPERIMENTS ON SANSKRIT-RENDERING OF TAGORE-SONGS

Dipak Ghosh, CALCUTTA

Experimentally I have been working on Sanskrit rendering of some Tagore-songs in Bengali for more than fifteen years. The impetus may

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be sought back at our school-curriculum where we had to learn both Bengali and Sanskrit as compulsury subjects and there it was curiously found how the same Tatsama words in Bengali vernacular like আসন, মিত্র, অগ্নি, মেঘ etc. being embellished with Anuswara and Visarga create a nice jingling sound in Sanskrit such as আসনম্, মিত্রম্, অগ্নিঃ মেঘঃ etc.

Simultaneous love and zeal for Bengali, Sanskrit and Tagore songs in Bengali prompted me to translate some Tagore-Songs from Bengali into Sanskrit.

It is common stock of Tatsama Vocabulary profusely used in Tagore-Songs which has made these songs translatable into Sanskrit more easily and spontaneously than into any other languages Indian or non-Indian 'আনন্দ-ধারা বহিছে ভুবনে ·· in Bengali > আনন্দ ধারা বহতি ভুবনে···in Sanskrit. (Gitabitān, p. 137).

But mere common stock of Tatsama or Sanskrit words is not enough. These words in Tagore-songs when are to be used in Sanskrit must abide by strictly and uncompromisingly the rules of Sanskrit-Grammar. So here Sanskrit grammar is also a worth-considering big factor playing a major role simultaneously. With the austere vow of maintaining the original tuning of the Songs of Tagore strictly according to the Musical Notations of Swarabitān and retaining the sweet and appropriate words of Tagore in original as far as possible the topics Sandhi, Samasa and Pratyaya of Sanskrit-grammar have been resorted to a large extent. These topics have contributed a lot to make the translation compact but faithful to the original by keeping it within the original frame-work. Now to judge how far parallelly can run the original as well as the translation due to ample handling of these topics of Sanskrit-grammar—

পাষাণ ভুটে ব্যাকুল বেগে ধেয়ে বহিয়া যায় সুরেব সুরধুনি ॥	→	ভগ্ন-পাষাণব্যাকুল-বেগা প্রবহতি রাগ-সুরধুনী ॥
in Bengali		in Sanskrit

(Gitabitān, p. 6)

Some Bengali words, through intermidiary Prākṛta stage, have searched out their corresponding sanskrit words : So বাজাও > বাদয়সি in Sanskrit 'অগ্নি-বীণা বাজাও তুমি কেমন করে > অগ্নি-বীণাং বাদয়সি কথং-কারম্' (Gitabitān, p. 73).

Phonetic proximity has been greatly considered in the necessity of of word-replacement of a particular Bengali-word instead of selecting any one arbritrarily from the stock of synonimus Tatsama words. So আগুনের পরশ-মণি has been replaced by অগ্নেঃ স্পর্শ-মণিং (Gitabitān, p. 94) instead of বহ্নেঃ···.

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But sometimes words in Tagore-Songs which are neither Tatsama nor Tadbhava also found their corresponding Sanskrit words from the stock of Tatsama synonimus words of a particular Bengali word. So डाक शुने becomes आह्वानतो in the Sanskrit-songs—

यदि तोर डाक शुने केउ ना आसे > यदि ते आह्वानतो नायाति in Sanskrit

(Gitabitān, p. 244)

Sanskrit being an inflectional language is less rigid in construction and as a result, for the sake of tuning and tuning alone, sometimes the original syntactical structure has been broken and rearranged otherwise in the Sanskrit Translation.

Tagore-Songs are after all originally Bengali lyrical poems. They have Bengali metres of their own. But as only the Tuning or Melody in the songs of the Universal Poet is primary inspiration in the translation-project, so the Bengali Metre could'nt be maintained although the line-structure of the poetry of the songs hasnot been generally violated.

Semantics is also a problem. Some identical Bengali Tatsama words have undergone a semantic change in Sanskrit. As for example, 'संगी' in Bengali means 'Companion', but in Sanskrit it is used in the sense "a man who is attached" (√संज्)

To the question whether any order or series (पर्याय) of Gitabitān of Poet Rabindra Nath Tagore has been followed, my answer is in negative, because here in the case of Tagore-song the impetus is subjective, not objective, coming from within, not from outside. Any directive from outside or any objective and cautious preparedness contribute zero in the project of Sanskrit-Translation of the songs of Gurudeva.

Uptil now the Sanskrit-rendering of Tagore-Songs number about fifty—twentyfive complete with repeatedly revised original Musical Notations are awaiting the approval of Visvabharati. Mentioned with gratitude are names of Prof. Arup Ratan Bandyopadhyay of Music department, Visvabharati University, Dr. S. R. Banerjee, Head of the department of Comparative Philology, University of Calcutta and Prof. Sankha Ghosh of Jadavpur Universsty, Dept. of Bengali, an eminent poet and Tagore-scholar who kindly favoured me to respond to my prayer to guide me as to whether any injustice is being done to Our Universal Beloved Poet by disturbing any of his unreplaceable words, by degrading the sonorous effect, the musical value the underlying spirit and the permeating lyric flavour of the original songs in Bengali.

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A specimen example with original Musical Notation : (Swarabitān, 46 Vol., p. 52.

ना । ना ना - । I I { सा - । सा । रा रा - । I २पा - । - । । मा - । - । I
य दि तो र डा क् शु ने के उ ना ० ० आ ० ०
य दि ते आ ० ह्वा न तो ना ० ० या ० ०

The above-mentioned song had been very much favourite to Bāpuji. The whole song in Sanskrit may be cited as example :

यदि ते आह्वानतो नायाति कोऽपि एकश्चल रे ।
तदा एकश्चल, एकश्चल एकश्चल एकश्चल रे ॥
यदि कोऽपि नालपेत् , अरे अरे रे अभाग,
यदि पराङ्मुखोऽखिलो जनो लभेत भयम्—
तदा मुक्त-हृदा
अरे स्फुटन्मुखं मनः-कथाम् एको लप रे ॥
यदि समे निवृत्ताः, अरे अरे रे अभाग,
यदि गहन-पथे गमन-दिने कोऽपि न पश्येत्—
तदाध्व-कण्ठकम्
अरे रक्तमय-चरण-तले एको दल रे ॥
यदि दिशेन् नालोकम् , अरे अरे रे अभाग,
यदि दुर्दिनतस्तमोनिशि निरुंधे गृहम्—
तदा वज्राणले
स्व-वक्षसोऽस्थि-दाहनत एको ज्वल रे ।

XIII. 32

THEORETICAL SĀṂKHYA IN THE PRACTICAL ĀYURVEDA

Rina Ghosh, NADIA

Ayurvedic science has been regarded useful from the practical point of view. But the practical science has its theoritical aspect too. This theoretical background of Āyurveda is popularly known to be influenced by the doctrines of Sāṃkhya and Nyāya-vaiśeṣika schools of Indian philosophy. In this short paper an attempt has been made to show how the tenets of Sāṃkhya doctrines find expression in the Ayurvedie set up.

X.III 33

HISTORICAL ASTRONOMICAL INSTRUMENTS OF ANCIENT & MEDIEVAL INDIA

Vijoy Govind

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XIII. 34

ON CERTAIN MATHEMATICAL TERMS RELEVANT TO THE STUDY OF THE LABDHI SĀRA

L. C. Jain, JABALPUR and *S. Bhattacharjee*, NAGPUR

It appears that the exclusive study of the Jain School of Mathematics begins with Raṅgācārya who translated the Gaṇitasāra Saṁgraha of mahāvīrācārya (9th century A.D.), which was published in 1912. This study was given an impetus by David Eugene Smith who gave a valuable introduction to this work. The study of Jaina literature containing astronomical, cosmological and cosmographical material was already started in Germany by Weber round about 1860.

Since then there has been a furtive research in the Jaina School of mathematics embedded in the texts of this School which were gradually edited and published. In this paper mathematical terms from the sourcematerial so published, has been examined for their interpretation as well as implication.

XIII. 35

संस्कृत वाङ्मये शास्त्राधिगम सिद्धान्त आयुर्वेदाधिकरणः

गजेन्द्र कुमार जैन, जामनगर

संस्कृतवाङ्मयस्य विशालवृक्षस्य आयुर्वेदशाखा सर्वैः ऋषिभिः नमस्कृता । तस्य शाखारूपत्वात् संस्कृतमयत्वं सिद्धमेव तस्माच्च संस्कृतसाहित्यस्य गुणधर्माः आयुर्वेदसाहित्ये लक्ष्यन्ते । आयुर्वेदाध्ययनविषयेऽपि वैदिकपरम्परामनुसृत्य यो विधि विकसितः, आयुर्वेदपरिप्रेक्ष्ये तस्य विशिष्टस्वरूपमुपलभ्यते । आयुर्वेदस्य दृष्टफलत्वात् प्रत्यक्षप्रामाण्यत्वाच्च शास्त्राधिगमसिद्धान्ते प्रात्यक्षिकविधीनामपि समावेशो दृश्यते । तत्सर्वं च संक्षेपेण आयुर्वेदशास्त्राधिगमसिद्धान्तरूपेण स्वीकृतम् यथा वाक्सौष्ठवेऽर्थविज्ञाने प्रागलभ्ये कर्मनैपुणे, तदभ्यासे च सिद्धौ च यतेताध्ययनान्तगः, इति सुश्रुतवचनम् ।

अत्रैव शास्त्राधिगमोपायेषु अध्ययनाध्यापनतद्विद्यसम्भाषाणां विधिनियमादीनाम् विवेचनं कृतम् । आयुर्वेदसंहितासु चरकसुश्रुतवाग्भटहारीतकश्यपकृतासु शास्त्राधिगमोपायानां अवतारणा दृश्यते एव । आयुर्वेदसन्दर्भेऽपि इतरग्रन्थेषु यथा याज्ञवल्क्यस्मृतिजैमिनिगृह्यसूत्रन्यायदर्शनन्यायकुसुमाञ्जलिष्वपि विविधप्रसंगा अवतारिताः । आयुर्वेदविषयकविवेचना पाठ्यक्रम-अध्ययनविधि-अध्यापनविधि-विशेषज्ञव्याख्यानविधिकरणोपकरण योग्यानुसंधान प्रशिक्षण परीक्षा अधिकृत्य कृता ।

तत्र प्रागेव शिष्योपनयनार्थं शिष्य-परीक्षा वयःशरीरसत्वेन्द्रियाचार-विनयादीन् भावान् अधिकृत्य वर्णिता । आचार्यस्य च चयनं योग्यगुणयुक्तशिष्यत्वसोपकरणत्व

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ज्ञापनसमर्थत्वे आधृतम् । शास्त्रचयनमपि तन्त्रलक्षणयुक्तत्वे, तन्त्रदोषरहितत्वे, त्रिविध-शिष्यबुद्धिहितत्वे आधृतम् । पाठक्रमः तदवधिश्च आयुर्वेदस्य अनन्त-पारत्वात् अल्पमेव । अध्यापनविधौ अनुशासन पूर्वं शिष्याचार्ययोः मनःस्थिति-शारीरस्थिति वाचिकशब्दगति-उच्चारण प्रकारः कथं भवेदिति सूक्ष्मरूपेण वर्णितः । तत्राध्यापन-विधावेव क्रमोऽपि निर्दिष्टः । अध्ययनविधौ च शौचभक्ति आस्तिक्य कालवेला-स्थानासन-मनोवाक्काय-बुद्धि-स्मृत्युपायार्थप्राप्त्युपायानाधृत्य विवेचनम् । अस्मिन्नेव क्रमे परीक्षाप्रश्नप्रष्टव्यादीनांसप्रयोजनोपयोगविधिः सम्प्रकाशितः । पश्चाच्च योग्या-सिद्धी अधिकृत्य विस्तृतविवरणम् प्रदत्तम् । अधिगतशास्त्रार्थ च वैद्यस्याश्रयितुमुप-देशः कृतः ।

अध्ययनाध्यापने समग्रसाहित्ये दृश्येते । परन्तु तद्विद्यसम्भाषाणां समायोजना न दृश्यते आयुर्वेदाद् ऋते । तद्विद्यसम्भाषाणांपरिषदां सविशेषविशेषविधिलाभोपयोग-वर्णनम् । चरकसंहितायां रोगभिषग्वितीये विमाने स्पष्टीकृतम्, एतत् सर्वमधिकृत्य अस्मिन् शोध-निबन्धे योजनाकृता मया ।

XIII. 36

जिनसेनकृत हरिवंश पुराण में राजनैतिक विचार

श्रीमती आर. जैन, रायपुर

चर्चा की रेखाएँ—
राजनैतिक विचार
राजा का महत्त्व और कर्त्तव्य
राजधर्म के भेद और विश्लेषण
राजा के गुण
राजा के भेदाभेद—चक्रवर्ती, अर्ध चक्रवर्ती, मण्डलेश्वर, अर्ध मण्डलेश्वर
महामाण्डलिक, अधिराज, राजा-नृपति, भूपाल आदि ।
राज्य के अंग—पुरोहित, सेनाध्यक्ष, कोषाध्यक्ष, दण्डाधिकारी ।
तन्त्र और आवाय
षाड्गुण्य सिद्धान्त—संधि, विग्रह, आसन, यान, संश्रय, द्वैधीभाव ।
शासन पद्धति—
दूत और गुप्तचर व्यवस्था
पुलिस व्यवस्था
आर्थिक आय के साधन
उत्तराधिकार और राज्याभिषेक ।

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XIII. 37

MUSIC IN THE MĀNASOLLĀSA

M. N. Joshi

Music is an art. Ancient religion, bound up as it is with almost everything, naturally exercises a powerful influence upon all the arts, and especially on music. The hymns of the Ṛgveda and Yajurveda were set to music ages ago. The theory khown as Sapta Brahma, Kṛṣṇaś Vaṁśi ar Murali and Śiva's Taṇḍava etc. are well-known.

Music has been called the language of emotions. This is not an unreasonable metaphor, because music like language, aims at communicating meaning. It is a great and true experience that Kālidāsa expresses in Śākuntala (5.2), when he feels that even the happiest man feels anxious when he sees beautiful things or hears melodious notes.

Someśvara of Western Cālukyan dynasty is considered to be an authority on music. This dyansty has been referred to by C.R. Day in his Book.—'*The Music and Musical Instruments of Southern India and the Deccan*'. Śāraṅgadeva also says in सङ्गीतरत्नाकर: (1.18) about Someśvara that King Someśvara is considered to be an authority on Music.

Someśvara, first of all, gives the origin of *Rāgas* and then enumerates Various types of *Rāgas*. According to the author of Mānasollāsa the Svaras originated from the Sāmaveda. The Svaras then give rise to the *Grāmas* and the *grāmas* to the *Jāties*. It is from the *Jātis* that the *Rāgas* are determined. The *Rāgas* then give birth to *Bhāṣās*. From *Bhāṣās* originate *Vibhāṣās* and from the latter the *āntarabhāṣikas*. (4.17.120-121) Someśvara describes the origin of the *Deśirāgas*, definition of *Rāga*, and classification of *Rāgas* etc.

Someśvara mentions four varieties of *Vādya*, he also describes the importance of musical instruments. The present paper deals with the subject with reference to Someśvara's Mānasollāsa generally considered to be the last great product of the cretive period of Sanskrit literature. The author has drawn ideals from the realm of music in order to enhance the literary effect of his work and nowhere has this turned out to be a burden on the critic's appreciative mind. The relevant portion is cited and the author's achievement evaluated.

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XIII. 38

RELEVANCE OF BHISMA'S RAJADHARMA

N. N. Joshi, BOMBAY

Rajadharma parva forms a sub-parva of Santiparva, the largest parva of Mahabharata. It is said that all the teachings that Santiparva contains are those of the great Kuru patriarch. It is called "store-house of information" containing a mass of literature. Unless we throw away much of the mass, we cannot get to the gems.

An attempt is made here in a limited way to find whether some of these teachings can still remain our guiding principles, whether the fusion of his idealism and practical wisdom can still continue to inspire the leaders of men, in the upliftment of humanity.

XIII 39

VEDIC MATHEMATICS : A NOVEL ANCIENT TOOL FOR MODERN SCIENCE

N. M Kansara, AHMEDABAD

Historians of Hindu Mathematics have traced back the sources of Indian Mathematics to the deem pre-historic times of the Vedas. Both the East and the West agree on the discipline of Mathematics as a value prerequisite to science, philosophy and mysticism. The Vedāṇga-jyotiṣa and Kalpa, reckoned as the two most important auxiliary sciences of Vedic rituals, involve Mathematics invariably. Indian scholars like, D.D. Menta, R. P. Kulkarni, Bibhutibhushan dutta and Avadhesh Narayan Singh, D.M. Bose, S.N. Sen and B.V. Subbarayappa have noted the surprising Mathematical details like the ten-power orders numbers upto the 18th power, fractions, decimal system and geometry in the Vedic texts like the Ṛgveda, Taittirīya Saṁhitā, etc., and in the Śulba Sūtras. Western scholars from Max Muller to J.Gonda and Pingree have brought to light various works on, and discussed different aspects and details of, Ancient India Mathematics. But none of them have as yet touched, much less discussed and evaluated, the twenty-nine Sūtras of the Vedic Mathematics, claimed to have been culled from the Atharvapariśiṣṭa, which he doubtless inherited through oral tradition. The so far edited portions of the Atharvapariśiṣṭas do not contain these Sūtras and pose a problem of restoring the yet unrecorded portions of the text. The Sūtras of Vedic Mathematics as discovered by the Late Shri Bharati Krishna tirthaji Maharaj the Jagadguru Shankaracharya

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of Govardhan Peetha, puri, deserve the attention of Sanskritists eqipped and interested in scientific and technical aspects and texts of Sanskrit literature. This paper is intended to draw their attention to this unattended gap in oriental research.

XIII. 40

पर्यावरण प्रदूषण विषये वाग्भटस्याभिमतम्

भी. के. कानहे, रायपुर

चिकित्सा शास्त्रस्य प्रतिनिधि ग्रन्थोऽष्टाङ्गहृदयम् न केवलं चिकित्सा शास्त्रमेव मीमांसते, अपितु सकल लोकशास्त्रस्य विवेचनं तत्र दरीदृश्यते। मनुष्योऽयं लोके विविधैः प्राकृतिकोपादानैः प्रभावित यथायथमानुकूल्यं प्रातिकूल्यं वा, स्वशरीरस्य, धत्ते। शीतोष्णाभिः आतंकितः कदाचित् शैत्यं, क्वचित् उष्णतां च तत् शरीरं प्रताड्यति। एंदं युगीनैः कलयन्त्रादि जन्यैः दूषित परिसरैः विविधं प्रताडितो जनः न सर्वथा अनामयत्वं भजते। पर्यावरण दूषण विषये संशोधकैः कृतो यत्नः तन्निवारणोपाया विमृश्यन्ते।

"अष्टाङ्गहृदये एतद्विषयकं कृतं चिन्तनं अस्मिन् शोधपत्रे प्रकाशितम्।"

XIII. 41

महाकवि दण्डी के दशकुमारचरित में वनस्पतियों के विशिष्ट अभिधानों एवं आलंकारिक प्रयोग की दिशा में पिण्डी, माकन्द, चिंचा एवं तिल का विवेचनात्मक अध्ययन

विनोदकुमार खिस्ते एवं आर. एस. सिंह, वाराणसी

मानव जीवन से आदिकाल से ही वनस्पतियों का घनिष्टतम सम्बन्ध रहा है। यही नहीं मानव समाज के सभी परिप्रेक्ष्यों में इनका प्रमुख योगदान भी रहा है। मूक होने पर भी यह वनस्पतियाँ सभी प्रकार की प्रतिक्रियाओं का प्रदर्शन करती हैं। प्रकृति सुषमाधायकता, अपनी नानाविध उपयोगिता तथा चित्र-विचित्र रंग-रूप एवं क्रिया-प्रतिक्रिया द्वारा वनस्पतियों ने सभी देश एवं भाषाओं के लेखकों तथा कवियों एवं उनकी रचनाओं में मिलते हैं। इनमें भी सामान्य एवं पूर्वगामी मान्यताओं के अतिरिक्त प्रत्येक कवि की रचना में अपने विशिष्ट परक साक्ष्य भी दृष्टिगोचर होते हैं। इसी परिप्रेक्ष्य में इस शोध-पत्र में पिण्डी, माकन्द, चिंचा तथा तिल का विवेचन प्रस्तुत किया गया है, जिसकी सर्वांगीण प्रस्तुति शोधपत्र की काय में की गयी है।

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XIII. 42

MANDŪKA-SŪKTA : WITH BIOLOGICAL ANGLE

B. V. Kolhatkar, NAGPUR

The Sūkta is often looked upon as a satire or a persiflage. Sāyaṇa considers it as magical song for bringing rain. This is a very important aspect. The ṛṣī records various aspects of the behaviour of frogs and praises the creature with a desire for rain. This is very important in as much as frogs are harbingers of rain or monsoon in the Indian continent. In this the Sukta evinces elementary biological observations made by the vedic poet.

The article attempts to read this Sūkta with this point of view.

XIII. 43

'MUSICAL INSTRUMENTS & INSTRUMENTAL MUSIC IN THE WORKS OF KĀLIDĀSA,

Sushma R. Kulshreshtha, DELHI

Kalidasa was familiar with various systems of philosophy, several schools of religious belief, Politics, Economics, Erotic Science, dramaturgy and different Fine Arts as revealed from his works. Music & Dance occupy a prominent place in Fine Arts—'Gītāṁ vādyaṁ tathā nṛtyaṁ trayaṁ sangītamucyate.' Music includes Music Vocal, Instrumental and Dance. Kālidāsa has referred to all these three at a number of places in his works in the course of his narratives and descriptions as well as in the usage of similes and metaphors.

In the present paper, an attempt is made to show Kālidāsa's knowledge of Musical Instruments and Instrumental Music. He seems to be familiar with all kinds of musical instruments which have been classified into four groups—*Tata, Avanaddha, Suṣira & Ghana.* Musical Instruments using stretched strings—be they of grass, animal gut or metal wire and which are played by fingers or by the help of *Koṇa* or *Trikoṇa* or *Gaja* or stick are called *Tata* Instruments (cordophones). Among the *Tata* Instruments, Kālidāsa has referred to *Vīṇā, Vallakī, Parivādinī* and *Tantrī* at a number of places in his works. The instruments hollow from inside and covered with the hide of animals and which are played upon by hands or sticks are called *Avanaddha* or *Ānaddha* Instruments (Membranophones). Among these, Kālidāsa has referred to *Pataha, Puṣkara, Mṛdaṅga, Muraja, Mardala, Dundibhi* and *Bherī.* Instruments that use air

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directly or indirectly to produce sound are called *Suṣira* (wind) Instruments (Aerophones), Kālidāsa refers to three *Suṣira* Instruments--*Tūrya*, *Vaṁśī* and *Śankha*. The Instruments which are played by striking with a stick or rubbing are called *Ghana* Instruments (Idiophones). Kālidāsa has referred to *Tāla*, *Ghaṇṭā* and Kṣudraghaṇṭikā among these Instruments.

A detailed description of all the four types of instruments referred to by our poet and their critical assessment based on the references is presented here.

Thus we find that Kālidāsa was well-versed in different types of musical instruments prevalent in his time. He had not only the theoritical knowledge of these instruments, but also expertise in their practical performance, otherwise, he could not have successfully described minute intricacies of the various instruments and their playing in his works particularly in poetry. It also appears that Kālidāsa had also knowledge of other types of music i.e. Vocal music (Gāyana) and dancing (Nṛtya). He had mastery over the knowledge of trividha saṇgīta and its various aspects such as occasion of playing particular musical instruments, their co-ordination with singing and dancing etc. To understand the real meaning of various words used by Kālidāsa in his poetry in the context of music, it is desirable to have an interpretation based on saṅgīta-śāstra, otherwise it is difficult to appreciate the poetry of Kālidāsa in its real perspective.

XIII. 44

DESCRIPTION OF EROTIC EMBRACE IN SANSKRIT LITERATURE

V. K. Hampiholi KUMIA

Embrace is the first and essential part of external coition. It indicates the mutual love of male and female. The erotic texts have described the idea of embrace in great length. The *Kāmasūtra* narrates twelve types of embrance. *Anaṅgaraṅga* defines eight types of embrace. Jyotirīśa accepts eight types of embrace which are described by Kalyāṇamalla. The *Ratirahasya* also describes twelve types of embrace. The definitions of all types of embrace are described by the authors in different words but they give the same sense.

Sanskrit poets who have studied all these erotic texts have used

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these embraces repeatedly in their works. *Spṛṣṭaka* embrace has been described by Sri-Harṣa. *Apabiddhaka* is referred to by Māgha and Bhāravi. Bilhaṇa and Gaṅgādevī depict *Biddhaka* embrace. *Ud-dhṛṣṭaka* embrace is described by Dāmodaragupta. The description of *Latāveṣṭitaka* is seen in *Naiṣadhīya* and *Mukundānanda bhāṇa*. Kālidāsa mentions *Vṛkṣādhirūḍha* embrace and the same type of embrace is named as *Dharaṇiruhādhiruha* by Māgha.

Tilataṇḍulaka and *Kṣīrajalaka* embraces which are useful in sexsport are described by Śrīharṣa Bhāravi, Māgha and Ratnākara. This paper deals with the various types of embraces described by Sanskrit authors.

XIII. 45

DEVARĀJA AND THE RESIDUAL PULVERISER

Pradip Kumar Majumdar, NAIHATI

Ancient Indian mathematicians and astronomers like Āryabhaṭa I (576 A.D.), Bhāskara I (600 A.D.), Brahmagupta (628 A.D.), Gobindabhaṭṭa (800 to 850 A.D.), Āryabhaṭa II (950 A.D.), Śrīpati (999 A.D.), Śrīdhara (C 991 A.D.), Bhāskara II (1150 A.D.), Nārāyaṇa Paṇḍita (1350 A.D.) Kamalākara (1658 A.D.), and some commentators like Pṛthūdakasvāmī (864 A.D.), Nīlakaṇṭha (1465 to 1548 A.D.), Parameśvara (1430 A.D.), Devarāja, son of Varadārāja gave a rule obtaining the general solution of the linear indeterminate equation.

It is well known to us that the Indian mathematicians gave more importance to the indeterminate equation of the first degree. It is also noteworthy that there is a work exclusively devoted to the treatment of the subject. Such a special treatise is very rare in the mathematical literature of the ancient India. The work entitled Kuṭṭakāra Śiromāṇi is by one Devaraja a commentator of Āryabhaṭīya.

XIII. 46

GUṆARATNAMĀLĀ, A MANUSCRIPT OF MAIṆRĀMA MIŚRA

Balaram Mondal, CALCUTTA

Amongst the valuable Ayurvedic manuscripts lying with the

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Asiatic Society, there is one of manuscript with the title GUṆARATNAMĀLĀ which deserves attention of thé scholars. The name of the author of this manuscript has been mentioned as Maṇirāma Miśra. Thie manuscript of Maṇirāma contains only 11 folios and in every page there are 9-12 lines. It has been marked at the margin of the last page that the manuscript contains all together 128 verses. It is however interesting to note that while going through the pages it appeared to me that the number of the verses is not correct. It may contain many more verses than those recorded in the manuscript. This manuscript shows an admixture of Sanskrit and Hindi side by side. For example, while narrating the efficacy of dates the Sanskrit term 'Kharjura' has been mentioned. At the end of this verse, however, the author mentions it as 'Chohārā' (Iti Chohārā Guṇāh), a Hindi substitute for the Sanskrit term 'Kharjura'. Many other examples of this type find expression through out this manuscript. This evidenty shows that the author belongs to a Hindi speaking area and in order to make the Sanskrit text understandeble to the commen folk, he evidently mixed Hindi identifications to describe the Sanskrit text. This fact, however. ascribes a much later date to Maṇirāma Miśra, the author of this manuscript. This interesting phenomenon has been dealt with in this paper

XIII. 47

LOLIMBARĀJA, THE POET-PHYSICIAN AND HIS MEDICAL WORKS

Jyotir Mitra, BENARES

Lolimbarāja, son of Divākara Bhaṭṭa and resident of Junnar village near Poona, occupies an important place among the reputed Ayurvedists of 17th Century. He was married with a Muslim girl named Murāsā (Mehrunnisā), a daughter of some Muslim Subedar and later on converted her Hindu and changed her name as Ratnakalā. He was a great devout of Saptaśṛṅgī goddess of Maharashtra. His poetic genius seems to be par excellence amid the other Sanskrit poets of his time.

He has got many works to his credit. *Vaidya Jīvana* and *Chamatkāra-cintāmaṇi* deal with the several recipes, tried frequently by the author, among them some are extraordinary in case of aphrodisiac preparations. The first half of the verse describes the treatment of

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disease while the second half puts forth poetic beauty with the metaphor and simile. The *Vaidyāvataṁsa* is a small Medical lexicon (*nighaṇṭu*) consisting of 57 verses. Classified under the seven groups, it describes the properties of food, drinks and vegetables. He also composed an epic named "*Harivilāsa*" which narrates the life sketch of his patron. He also enriched the Marathi literature writing the two works—*Vaidyaka Kāvya* and *Ratnakalā Carita* in Marathi language.

His excellent work '*Vaidyajīvana*' was commented by Goswami Harinath in 1730 V. era and Rudra Bhaṭṭa, a court physician to Abdhul Rahim Khankhana. Trimalla Bhaṭṭa (A.D. 1650) quotes several recipes of *Lolimbarāja* in his *Yogataraṅgiṇī* and Lolimbarāja himself quotes *Bhāvaprakāśa* of *Bhāvamiśra* (1600 cent.) therefore he can be placed between Bhāvamiśra and Trimalla Bhaṭṭa and probably this is the beginning of the 17th Cent A.D.

In the paper, attempt has been made to exhibit the original contibutions of Lolimbarāja so far as his Medical and Pharmacological skill is concerned.

XIII. 48

THE MATTAVĀRAṆĪ IN THE STAGE CRAFT OF BHARATA

Kalpika Mukhrjee VISVA-BHARATI

Mattavāraṇī is one of the most important features in Bharata's stage-craft. There has been much confusion and controversy regarding the exact function and the position of the Mattavāraṇī. The humble aim of this paper is to remove the misconceptions regarding its position and to point out the purpose it exactly serves.

XIII. 49

THE NOMENCLATURE OF CIDAMBARAM, THE ABODE OF THE DIVINE DANCER, LORD NATARAJA—ITS RELIGION AND MYTHOLOGY

T. Muragarathanam

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XIII. 50

CONTRIBUTION OF AṢṬA-CHĀPA POETS TO THE NORTH INDIAN MUSIC

C.J. Nayak, AHMEDABAD

Indian Art, particularly Indian Music is spiritual. According to Indian thinkers, Music is a spiritual Sādhanā and is a better means to rouse the true aesthetic sense and spirituality. This aim is very well achieved by the Aṣṭa-Chāpa poets of medieval period. They were friends and disciples of a great Vaiṣṇava Ācārya, Vallabha, the doyen of the Śuddhādvaita philosophy.

These Aṣṭa-Chāpa poets are : (1) Kumbhandāsa, (2) Suradāsa, (3) Kṛṣṇadāsa, (4) Paramānandadāsa, (5) Govindasvāmī, (6) Chitasvāmi, (7) Caturbhujadāsa and (8) Nandadāsa. These Vaiṣṇava poets of the Vallabha tradition have composed devotional songs praising the lilas of Lord Kṛṣṇa. Their contribution to the medieval Hindi poetry is noteworthy. They were not only poets but great singers and composers of Indian Music. They have preserved the Dhrupad-Dhamār music tradition of North Indian Music. The Rāgas in which they composed their devotional songs are : Bhairava, Prabhāta, Rāmakali, Vībhāsa, Lalita, Pañcama, *Malakausa,* Hindola, Vṛndāvani Sārang, Malhāra, Vasanta, Bilāval, Toḍi, Kedāra, Kāfī, Jayajayantī, Vihāga etc. These Rāgas are sung in the Vaiṣṇava temples and Havelis, even to day, in accordance with the time and seasons. In this paper, I have tried to evaluate the contribution of these Aṣṭa-chāpa poets to the North Indian Music in general and Dhrupad-Dhamār tradition in particular.

XIII. 51

मृच्छकटिकम् के वास्तुप्रसंग

मिथिलेश कुमारी मिश्र, पटना

भारतीय वाङ्मय में वास्तुविद्या का विशेष महत्त्व रहा है। यहाँ तक कि उसे अथर्ववेद का उपवेद माना गया है। मत्स्यपुराण में भृगु, अत्रि, वशिष्ठ आदि अट्ठारह वास्तुशास्त्र के उपदेशकों का उल्लेख हुआ है वही (उपदेश) में वास्तुशास्त्र के नाम से प्रसिद्ध हुआ। ६४ कलाओं में भी वास्तुविद्या का उल्लेख मिलता है। वास्तुविद्या सम्बन्धी अनेक महत्त्वपूर्ण ग्रन्थ उपलब्ध हैं—विश्वकर्मा का विश्वकर्म प्रकाश, मयदानवकृत मयशिल्प, काश्यप और भरद्वाजकृत वास्तुतत्त्व आदि। इस प्रकार वास्तुविद्या का महत्त्व निर्विवाद है।

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प्राकृत-ग्रन्थों में वास्तुविद्या का वर्णन चिन्तन का विषय है। वृहत्कथाश्लोक संग्रह, वसुदेवहिण्डी, समराइच्चकहा तथा मृच्छकटिकम् के वास्तुप्रसंग उल्लेखनीय हैं। मृच्छकटिकम् के वास्तु प्रसंगों के सन्दर्भ में निम्नलिखित विचारविन्दु चिन्तनीय हैं :

(१) मृच्छकटिकम् चौथे अंक में वसन्तसेना की मां की देखकर विदुषक कहता है कि लगता है इस स्त्री को पहले घर में वैठाकर तब भवन का निर्माण किया गया है जो उस समय के छोटे दरवाजों का द्योतक है।

(२) वसन्तसेना के अष्टतल प्रासाद का वर्णन मिलता है तथा अन्तिम तल पर बड़े-बड़े पेड़ों का उल्लेख है जिसके कारण विद्वानों में मतभेद है। जिससे यह सिद्ध होता है कि सभी तल (मंजिल न होकर) धरती से जुड़े होते थे। तभी सबसे ऊँचे तल पर बड़े वृक्ष लगे होंगे। आज भी इस प्रकार का वास्तुशिल्प उपलब्ध है।

(३) मृच्छकटिकम् में खिड़कियों में पानी से भरे गगरे लटकने का उल्लेख हुआ है और इनके उपयोग में...सलिल गग्रीओ वातं घ्नेन्नति मिलता है जिसका अर्थ विद्वानों ने 'वायुं गृह्णन्ति' किया है लगता है मात्र गृह्ण करना अर्थ न होकर सुगन्धित करता है यानी गन्धयति भी होना चाहिए।

XIII. 52

अरुणाचलमें ताम्रेश्वरीदेवी

त्रिभुवननाथ पाठक

XIII. 53

AYURVEDIC WAY FOR LONG HEALTHY LIFE

Kalipada Pal.

According to Indian tradition, the four primary objectives of the human life are dharma (religious rites), artha (wealth), kāma (worldly desires) and mokṣa (salvation). Good health was considered to be the sine qua non for the achievement of these objectives.

Āyurveda is considered as the most ancient system of medicine which was closely related with Indian tradition. The principal object of Āyurveda is not only to cure human-being from the diseases but to prevent them. The science deals with the knowledge of the basic, factors related to the structur and behaviour of the body, senses, mind and soul. The scholars of this science had discussed the means and methods by which one can lead healthy and happy life.

In all the classical Ayurvedic literatures, the detailed description is available regarding the methods and approaches for maintainance of normal health. These methods and approaches for a long healthy life will be discussed in the full paper.

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XIII. 54

UTTARAKHAND : THE LAND OF AGRICULTURAL INTERACTION—A HISTORICAL PERSPECTIVE

Ram Chandra Pant, LUCKNOW

Uttarakhand, comprising of areas between Satlej-Tons and Karnali, occupies important strategic location from ethnological and geophysical standpoints. Old Sanskrit scriptures as also travellers like Huen-Tsang have recognised its importance.

Uttarakhand has been the point of interaction between migrants from north, northwest, south and west. Various cultural and ethnic streams have brought with them their distinct qualities and developed a socio-economic pattern specific to the area.

Like waves of human emigrants, crop patterns have also conversed developing a scientific and balanced agriculture with supporting need-based animal husbandry.

XIII. 55

MEDICAL ADVENTURES IN ŚRĪMAD-BHĀGAVATA

Vinodchandra O. Purani MODASA

The Śrīmad-bhāgavata is one of the best purāṇas. In this purāṇa, many unfolded mystries are lying. Here the author focuses on the medical adventures in Srīmad-bhāgavata e.g. the birth of Gokarṇa, story of Suddyumna. There is another strange anecdote in the ninth chapter of Srīmad-bhāgavata, related to the male conception. Māndhātā's birth is strange. As referred to this the male also has the same potentiality for conception as a female. Only the hormon is the main factor to consider gender. In this article, these things are fully discusssed. There is ample scope of research in these anecdotes.

XIII. 56

"FIRST-AID FOR SNAKE-BITE—KĀLIDĀSA'S VIEWS"

C.S. Radhakrishnan, MADRAS

That the works of Kālidāsa are replate with poetic imagination as well as philosophical concepts is a well-known fact. His works are not lacking in scientific and technical matters either. Even a casual reference to snake-bite and its cure, in the episode involving the jester Vidūṣaka in the drama Mālavikāgnimitra reflects the types

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of remedical measures prevalent in Kālidāsa's period. At Vidūṣaka's hoax about a snake-bite, done with a view to get the ring of the Queen to effect the release of Mālavikā, the Parivrājikā observes—

तेन हि दंशच्छेदः पूर्वकर्मेति श्रूयते ।

The options, set forth by her, as first-aid for snake-bite are quite significant. She says—

छेदो दंशस्य दाहो वा क्षतेर्वा रक्तमोक्षणम् ।
शतानि दष्टमात्राणामायुषः प्रतिपत्तयः ।।

(Mālavikāgnimitra, IV. 4)

Any of the three viz., removal of the bitten part, cauterisation or squeezing out the blood from the wound, may be done as the first-aid. This is, as observed by Kāṭaya Vema in his commentary on the Mālavikāgnimitra, very much in consonance with the Vaidya-candrodaya which says—

आदौ तु स्रावयेद्रक्तं छित्वा शस्त्रेण दंशतः ।
बहिर्वेणीकृते शक्ते विषं तस्माद्विनश्यति ।।

The present paper purports to throw more light on this aspect of snake-bite and its first-aid as found in the works of the great poet Kālidāsa.

XIII. 57

GEOGRAPHICAL ASPECTS AS GLEAND FROM THE VASTRĀPATHA MĀHĀTMYA

K. Leelamohon Rao

Vastrāpatha Māhātymya is the second part of the Prabhāsa Khaṇḍa, which forms the seventh khaṇḍa of the voluminous Skanda-purāṇa. It is a sthala māhātmya comprising of ninenteen chapters eulogising the holy spots in Vastrāpatha.

In this article, an attempt has been made to correlate as to what extent the descriptions of various geographical features of the Vastrāpatha kṣetra as described in Vastrāpatha Māhātmya, apply to the corresponding spots as they exist to-day.

Vastrāpatha kṣetra is the present day Junagadh (21-31 W. 70.28E) which is referred to as Girinagara in the Mauryan and the Guptan times and Jīrnadurga in medieval times. This has remained as a land of pilgrimage and its sanctity is accepted by Śaivas, Vaiṣṇavas, Śāktas, Buddhists, Svetāmbara and Digambara Jains and

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also the followers of Nātha Sampradāya. Any variations can account for various natural alterations in geographical conditions, such as the natural calamities like drought, floods, famines etc. or due to ravages as invasions, wars, migrations etc.

A centrally situated hill wilh an abundance of trees and caves both natural and man-made away from the thickly populated places, with a large number of kuṇḍas and a river for water facility, as described by the narrator in this Māhātmya is very well suited for leading an ascetic life, discarding all attachments, including the loin cloth. It is this aspect which has been high-lighted symbolically in this Māhātmya, as the place where Śiva discarded his clothes, which gave this region the name 'Vastrāpatha'. It may be mentioned here that the word 'Patha' means, a way, a course, a path etc. probably indicating that this region can lead one in the path of Nirvāṇa, Mokṣa or liberation.

Just like the other purāṇas which are all narrations of divine or semi-divine characters, Vastrāpatha Māhātmya is in the form of a dialogue between Śiva and Pārvati. In this Māhātmya, the various holy spots, their locations, the auspicious days for performing the rituals and the benefits acquired thereby are described.

No doubt, the author of this Māhātmya must be a staunch Hindu, since there is no mention about the Buddhist and Jaina temples. Moreover the legends mentioned in this Māhātmya, like Ṛṣi Ṛtvāk, Vāmana and Bhoja all are connected with the Hindu pantheon. Yet this Māhātmya gives not only the geographical factors but also the socio-cultural aspects of the Indians and is useful in constructing the local history.

XIII. 58

THE SAPTĀṄGA THEORY IN PAÑCATANTRA

N.P. Raval, INDORE

According to Willaim Jones, Pañcatantra is a work on Ethics. Political thoughts of Manu, Śukra, Kauṭilya etc. viz. Ṣāḍgunya, Saptāṅga, etc. are also found here. In ancient India, seven organs of state viz. King, minister, treasure, fort, army, allies and janapada were recognised. The pañcatantra dealt with all of them.

1. *King*—The status of the crown was important. He himself looked after administration and regularly attended the assembly.

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He was to regard himself as the servant and not the master of the subjects.

2. *Minister*—Ministers including the prime minister were appointed by the king. They were to give counsel, carry on spying and help the king in governing. Their loyalty to the king was important. Sometimes they became sources of danger to the state.

3. *Treasury*—Wealth offered incentive to power of a king. The rules of collection of taxes were liberal. Money was collected with the object of public welfare.

4. *Fort*—Proper advice for their strong construction and sufficient security is laid down.

Army—The maintenance of the army was essential to wars were unavoidable. The king appointed army officers special arrangement made for the march of the army. There were some regulations of fighting. The four means viz.—Sāma, dāna, bheda and daṇḍa were to be applied.

5. *Allies*—Alliance has significant value in politics. There were some basic principles of alliance.

6. *Janapada*—Land and the people inhabiting it are included here. Men regarded motherland superior to heaven and loved her. The nature of unity in the state was accepted.

The work Pañcatantra is a peerless treatise on politics. One can draw lesson of love for motherland and national unity from this. The seeds of democracy are to be found in this writing. A deep study of the book is necessary.

XIII. 59

THE INDIAN CLASSICAL MUSIC AND THE ELEMENT OF SPIRITUALITY

K.N. Sahay, RANCHI

The Indian Classical music popularly known as *Śāstrīya* Saṅgīta which includes within it vocal as well as instrumental music and which has been also closely associated with dance, is known as such, as it is strictly based on the grammar and conventions embodied in the ancient Indian classical traditions and texts connected with music. The Indian classical music is in close tune with the Indian culture and is believed to have orginated from Sāmaveda. Bharata Muni and Mātaṅga Muni were some of the early pioneers of Indian classical music.

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Rāgas or *Rāgiṇīs* are special creation of sound which is decorated with *Svara* and *Varṇa* and which gives joy to the listners. Basically, there are seven main *Svaras*, and five subsidiary ones, the permutation and combination of which make different *Rāgas* and *Rāgiṇīs*. Its rendering and delivery may slightly vary in style from one various *Gharāṇās* of music.

The ancient musicologists felt that necessity of a 'convergent point' between a Singer and the listner for a perfect communication between the two and enjoyment of music. This led to the idea of 'male' and 'female' characters in different *Rāgas* and *Rāgiṇis* which could lend visual dimension to music how so ever. imaginary it may be, It was known as '*Rāgādhyāna*.

Indian classical music has three dimensions. The first is outer (material) and is perceptible to sensory-organs, while the second is inner (subtle) that denotes the underlying power or 'deity' that produces subtle reactions in mind and creates specific feelings. The third dimension is spiritual according to which the Indian music is believed to have originated from *Nāda*, more specially *Anāhata Nāda*. *Nāda* in the Indian culture is synonym to *Bramhan* (*Nāda Bramhan*).

A *Nāda* is of two types ; *Āhata* which can be heared through ears, and *Anāhata* which is subtle, mystic can be just 'experienced', specially during spiritual practice. *Anāhata Nāda* which are ten in number have the unique quality to still the mind and is a source of unearthly joy. It is soul-elevating and according to some opinion, it leads to Salvation. Several Saints have given reference to the *Anāhata* in their works. The whole creation is the result of and is full of *Nuda*. On the basis af the two types of *Nāda*, the Indian music has been also classified into *Margī* based on *Anāhata* and *Deśi* which is dynamic and suits the taste of the people in different times.

Maharsi Sadafal a re-discoveror of *Bramhavidyā* (*Vihaṅgamayoga*) in modern times in his *Ivaraveda* admits that music has great influence on life and it may be used to inspire spiritual feelings. But the *Anuhata Nāda* itself from which Indian music is believed to have been derived is 'perishible' and it can not lead a musician to the *Sar Shabd* or *Śabda Brahman* which is beyond the realm of Nature. The Maharṣī said that Spiritualism is solely a matter of 'internal flow' (अन्दर की महावृत्ति) whereas a music is an 'external' thing (वाहर की वत्ति). As such, both may clash and music may prove itself to be a hindrance to the growth of Spiritualism. In this sense, music has been also said to be the source of *Māyā* ane *Avidyā*.

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XIII. 60

विज्ञानेश्वरजीमूतवाहनदिशा दायभागशब्दविमर्शः

ललितकुमार साहुः, पुरी

अष्टादशव्यवहारपदेषु दायभागविवादपदमतीवमहत्वपूर्णस्थानमलंकरोति, यतोऽस्य प्रचलनं बहुपुरातनकालादेवावलोक्यते, तच्च दायविवेचनप्रसंगादेव सुष्पष्टं भविष्यति ।

दायशब्दोऽतिप्राचीनकालादेव वैदिकसाहित्येषु विभिन्नैः शब्दैर्विभिन्नेस्वर्थेस्वेव प्रयुक्तत्वासीत् । ऋग्वेद-ऋग्वेदभाष्य-तैतिरीयसंहिता-नाभानेदिष्वगाथा-ताण्ड्यब्राह्मण-ब्राह्मणग्रन्थोऽथर्ववेद-वैदिकसाहित्य-सूत्र-स्मृतिनिरूक्तादिषु शतदायशब्द-प्रभृतदाय-भाग-पुरस्कार-धन-रिक्थ-सोम-उद्धृतांशाद्यर्थेषु प्रयुक्तः ।

दायशब्दस्य कात्यायनवचनयो भर्त्तृदत्त भर्त्तृदाय दायपदप्रयोगदर्शनात् दानदाय-शब्दयोर्मध्ये कश्चन भेदो नास्तीति प्रतीयते तथापि सूक्ष्मेक्षिकया पर्यालोचनेनैवाव-गम्यते यत् दायशब्दो दानशब्दाद्भिन्न एवोभयो स्वरूपभेदात् । यथोक्तं नारदेन—

'अध्यग्न्यह्यावाहनिकं भर्त्तृदायस्तथैवच । (ना. स्मृ. 13-5)

कात्यायध्यनेनाप्युक्तस्तस्यार्थः—यथा भर्त्तृदायः भर्त्तृदत्तधनं भर्त्तृदायमनभिधाय मन्वादिभिभर्तृदत्तस्यानभिधानात् नारदेनापि भर्तृदत्तमनभिधाय भर्त्तृदायस्यानभिधान-तथान्यत्रापि भर्त्तृदत्ते भर्तृदायप्रयोगो दृष्टः ।

दा धातोः सामान्यार्थकभावे ल्युङ्घञादिप्रयोगेऽपि दीयत इति दाय इति भाव-व्युत्पत्या कर्मव्युत्पत्या च सिद्धयति ।

तत्राद्यपक्षे क्रियापरपर्यायत्यागरूपधात्वर्थ एव प्रतीयते, दीयत यत्स दाय इति व्युत्पत्या कर्मव्युत्पतिस्वीकारे कर्मैव लभ्यते । प्रकृते मृतप्रव्रजितानां त्यागसंभवेन दाय-शब्दो ददाति प्रयोगश्च गौणः । अतो दानदाययो साम्यार्थं कादाचित्कत्वेन प्रयोगेऽपि नोभयो सामानार्थकत्वम् । तत्रादौ विज्ञानेश्वर लक्षणमुल्लिख्यते—

'दायशब्देन यद्धनं स्वामिसम्बन्धादेवनिमित्तादन्यस्य स्वं भवति' तदुच्यते ।

अर्थात् यद्धनं स्वामिसम्बन्धादेव सम्बन्धाधिकेन निमित्तेनान्यस्य स्वं तदेव दाय-शब्देनोच्यते इति विज्ञानेश्वरस्याशयः ।

जीमूतवाहनमतानुसारं तु विज्ञानेश्वरेण यत्दायलक्षणं कृतं तन्न समीचीनतरं यतो हि दीयत इति व्युत्पत्या ददाति प्रयोगश्च गौणः, मृतादीनां तत् स्वाम्याभावात्तस्या-तेन यत्नतया लक्षणं कृतम् ।

पूर्वस्वामिसम्बन्धाधीनं तत्स्वाम्युपरमे यत्र द्रव्ये स्वत्वं तत् निरूढ़ो दायशब्दः ।

अतो दायशब्दविवेचनदशायां तयोः पूर्वोक्तयोराचार्ययोरूत्कर्षापकर्षपूर्वकं लाघव-गौरवचर्चावसरे रूढ़ेश्चावयवार्थालोचनव्यपेक्षाधोगाद्वलीयस्त्वमिति 'रूढ़ियौंगापहारि-णी'ति न्यायेन योगस्य दौर्बल्यमवगम्य विज्ञानेश्वरजीमूतवाहनयोर्जीमूतवाहनेन यन्निरूढ़त्वमङ्गीकृतं तदेव साध्वित्यभिप्रायः ।

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वि उपसर्गात् भजखण्डने इत्यस्माद्धातोर्धञ्प्रत्ययद्वारा निष्पादितस्य विभागशब्दस्य लक्षणमस्माकं पुरतः याज्ञवल्क्यस्मृतेरन्यतमटीकाकारेण विज्ञानेश्वरेणोपस्थापितम् ।

विभागो नाम द्रव्यसमुदायविषयाणामनेकस्वाम्यानां तदेक देशेषु व्यवस्थापनमिति ।

अत्र पैतृकादिधनस्य पुत्रादिभिरेव ज्ञातिकुटुम्बानां समक्षं सर्वेषां सहमतेन च यो विभाग स एव विभाग पदवाच्यः ।

"जीमूतवाहनस्तु एकदेशोपात्तस्यैवभूहिरण्यादावुत्पन्नस्य स्वत्वस्य विनिगमनाप्रमाणाभावेन वैशेषिकव्यवहारानर्हतया अन्यवस्थितस्य गुटिकापातादिना व्यञ्जनं विभागः, विशेषेण भजनं स्वत्वज्ञापनं वा ।"

अत्रोभयोर्मध्ये किञ्चिदेव वैसादृश्यं परिलक्ष्यते । यथा विज्ञानेश्वरेण जन्मना-स्वत्वमङ्गीकृतम् । जीमूतवाहनेन तु यद्यपि जन्मना स्वत्वं नास्तीति साक्षादुक्तं तथापि स्वाम्युपरमात् विभागादेव स्वत्वमिति प्रतिपदितम् ।

दायभागशब्दोऽयं समासविग्रहबलेन दायस्य विभागऽति विभक्तावयवत्वे, दायेन सहविभाग इति विभक्तावयवत्वेऽपि दायविनाशापत्तेस्तथा संयुक्तेऽपि न ममेदं विभक्तं स्वं भ्रातुरिदमिति प्रयोगात् नायं दायभागशब्दोऽवबोध्यते । अतः पितृपुत्रयोद्वयोऽपि सम्बन्धिमात्रोपलक्षणात् सम्बन्धिमात्रेण सम्बन्धिमात्रधनविभागेऽपि दायभागशब्दप्रयोग-स्तस्मात् दायभागशब्दस्यपि रूढ़ित्वमङ्गीक्रियते ।

यथोक्तं नारदेन—

विभागोऽर्थस्य पित्र्यस्य पुत्रैर्यत्र प्रकल्प्यते ।
दायभाग इति प्रोक्तं तद्विवादपदं बुधैः ।। (13/1)

किञ्च मनुनाप्युक्तं यत्—

एष स्त्रीपुंसयोरुक्तो धर्मो वो रतिसंहितः ।
आपद्यपत्यप्राप्तिश्च दायभागं निवोधत ।। (9/203)

यद्यपि— ऋणमादौ मनुर्नृते वास्तुकं भार्गवो मुनिः ।
वृहस्पतिस्तु निक्षेपं विवाहं कुटलान्वयः ।। इति—

वचनेन दायभागप्राथम्यं न स्मर्यते तथापि विभक्तस्यैव ऋणादानादावधिकारस्मरणाद-विभक्त द्रव्यनिक्षेपणस्य तास्कर्यात् गृहवास्तुनोऽपि विभागभूतत्वात् विवाहस्यापि दाया-पेक्षित्वेनानेकभातृकस्थले दायभागस्य गुरूत्वमवश्यमङ्गीकर्तव्यम्, भगवती श्रुतिरपि 'मनुः पुत्रेभ्यो दायमभजदि'ति दायभागस्य गौरवमाचष्टे ।

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संगीत शास्त्र का उत्स एवं प्राचीन रुप : सामवेद

ऊषा देवी सक्सेना, अवध

भारत वर्ष की समस्त कलाओं विधाओं एवं शास्त्रों का मूल उद्गम स्थान, वेद आगम या महर्षि वाक्य हैं । सामवेदीय यज्ञावसर पर ऋग्वेदीय 'होता' यज्ञ देवता का (ऋग्वेद मन्त्रानुसार) आवाहन करता है । यजुर्वेदीय "ऋत्विज्" यज्ञ के स्वरुप

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तथा विधान का निर्धारण करता है सामवेदीय उद्गाता आवाहित देवता का उपासनात्मक गायन करता है इसी लिए कदाचित् सामवेद के एक-एक मन्त्रों का गायन भिन्न-भिन्न प्रकार से किया गया है। सामगान प्रक्रिया अत्यधिक बैज्ञानिक है सामवेदीय मन्त्रों पर स्वरांकन, संगीतात्मिक स्वर—स, रे, गा, म, प, ध, नी, स, के आधार पर होता है।

'बृहदारण्यकोपनिषद्' के अनुसार स (ऋचा)+अम (स्वर)=साम अर्थात् ऋचा के साथ सम्बद्ध गान्धार इत्यादि स्वर नियोजन को 'साम' कहते हैं नारद मुनि द्वारा प्रणीत, संगीत सामवेदीय 'नारदीया शिक्षा' में संगीतांग—ताल, लय, स्वर, श्रुति, ग्राम, राग, मूर्छना, और तान-का पूर्ण विकसित रूप प्राप्त होता है। सामवेद को इसी लिए भगवान कृष्ण ने भगवद्गीता में "वेदानाम् सामवेदोऽस्मि" कहकर स्वयं को सामवेदात्मक कहा है अतएव उपर्युक्त तथ्य से स्वयं है कि सामवेद ही संगीत शास्त्र का जन्मदाता है।

गीत लौकिक और वैदिक भेद से दो प्रकार का होता है। सामवेदीय सामग, सप्त स्वरों का विनियोग म, ग, रे, स, नि, ध, प, के अनुक्रम में करते हैं जिसे उन्होने "नारदीया-शिक्षा" में क्रुष्ट, प्रथम, द्वितीय, तृतीय, चतुर्थ, पंचम, मन्द्र, और अतिस्वार्य की संज्ञा से अभिहित किया है। साम स्वर का प्रथम स्वर क्रुष्ट होने के कारण साम स्वर क्रुष्टादि कहलाते है 'तैतिरीय प्रातिशाख्य' में साम स्वर की गति के उत्तरोत्तर निम्न होने से इन्हें "यमा" भी कहा गया है।

स्वरानुक्रम में प्रथम स्वर 'षडज' है नासिका, कण्ठ, उर, तालु, जिह्वा और दन्त —इन 6 अंगों से उत्पन्न स्वर को षडज स्वर कहते है। अग्नि द्वारा प्रीणित षडज स्वर के देवता ब्रह्मा, वर्ण कमल पत्र प्रभा सदृश्य, स्वर मयूर सदृश्य एवं वर्ण ब्राह्मण हैं षडज स्वर का विनियोग बीर, रौद्र एवं अद्भुद रस में है 'नान्दी' 'विशाला' 'सुमुखी' और 'विचित्रा' नाम की उनकी श्रुतियाँ हैं।

द्वितीय स्वर ऋषभ स्वर है नाभि से उत्पन्न वायु का कण्ठ और शीर्ष के सहयोग से (नर्दन करने से) ऋषभ के सदृश्य जो वर्ण उत्पन्न होता है उसे ऋषभ कहते हैं। ब्राह्मण द्वारा प्रीणित ऋषभ स्वर का उद्गत स्थान सिर, देवता अग्नि, वर्ण शुक्ल, पिंजर सदृश्य है। ध्वनि गाय के रम्भाने के सदृश्य है तथा वर्ण क्षत्रिय है बीर, रौद्र तथा अद्भुद रस में ऋषभ स्वर का विनियोग है 'चित्रा', 'धना' और 'चालनिका' नाम की इसकी श्रुतियाँ हैं।

तृतीय स्वर गान्धार स्वर है नाभि से समुद्गत वायु श्रोत्र एवं नासिका को चंचल करती हुई, शब्द के साथ जब मुख से निःसृत होती है तब वह स्वर मध्यम स्वर कहलाता है। विष्णु द्वारा अनुमोदित मध्यम स्वर का वर्ण कुन्द पुष्प सदृश्य, ध्वनि काक सदृश्य एवं वर्ण ब्राह्मण है। मध्यम स्वर का विनियोग हास्य तथा श्रृंगार रस में है तथा 'मातंगी', माधवी', 'मैत्री' और 'शिबा' इसकी श्रुतियाँ हैं।

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नाभि, उर (मध्यम) हृदय, कण्ठ और शिर—इन पाँच स्थानों से निःसृत स्वर को पंचम स्वर कहते हैं। नारदमुनि द्वारा अनुमोदित पंचम स्वर का देवता सोम, वर्ण: कृष्ण, ध्वनि कोकिल सदृश, वर्ण ब्राह्मण सदृश तथा विनियोग हास्य एवं शृंगार रस में है। 'कला', 'कलरवा', 'बाला' और 'शांगखी' इसकी चार श्रुतियाँ हैं।

षष्ठ स्वर धैवत स्वर है, जब स्वर का चन्द्रमा के समान ह्रास एवं वृद्धि होता है तब वह स्वर धैवत स्वर कहलता है। तुम्बुरू द्वारा प्रणीत धैवत स्वर का उद्गम स्थान ललाट, देवता आदित्य, वर्ण पीत, ध्वनि अश्व सदृश तथा भयानक एवं बीभत्स रस में विनियोग है। 'जया' एवं 'मधुकरी' नाम की इनकी श्रुतियाँ है।

स्वरानुक्रम में सप्तम् स्वर 'निषाद स्वर' है। जिसमें समस्त स्वर आकर स्थित एवं अन्तर्भावित होते है उसे निषाद स्वर कहते हैं। तुम्बुरू द्वारा प्रणीत निषाद स्वर के देवता आदित्य, वर्ण बहुरंगी, ध्वनि गज सदृश, आरोहावस्था में वैश्य वर्ण तथा अवरोहावस्था में शूद्र वर्ण है। करुण रस में निषाद स्वर का विनियोग है तथा 'जया' और 'मधुकरी' नाम की इनकी श्रुतियाँ है।

ग्राम तीन है मूच्छंना प्रत्येक ग्रामानुसार 21, 21, हैं। ताने उनचास हैं।

प्रजापति ने इस सम्पूर्ण संसार की उत्पत्ति की, साम ने उसे जीवन दिया। अतः साम ही चर, अचर, जगत को आनन्दित करने वाला है। संगीत, साधन मात्र से ही, साधक को धर्म, अर्थ, काम और मोक्ष रूप पुरुषार्थ चतुष्टय की प्राप्ति में सहायक है। संगीत शास्त्र द्वारा रोग चिकित्सा भी सुलभ है। अतः स्पष्ट है कि संगीत का प्रभाव जड़ और चेतन दोनों पर पड़ता है। संगीत के आनन्द से आनन्दित हो जड़ एवं चेतन दोनों विकासोन्मुख होते हैं।

XIII. 62

THE BIYĀH—GOWĀ-OJĀPĀLĪ MUSIC OF ASSAM

N. C. Sarma, GUAHATI

The Ojāpāli is one of the ancient traditional audio-visual art forms of Assam and it occupies an important and significant place in the classical music and dance of Assam. The art form consists of both *gīta* as well as *nṛtya* and *abhinaya*. Hence it fulfils the need of *gīta* and *nṛtya* on one hand and on the other it contains narration with some gestures and *mudrās*. Thus it fulfils the need of *abhinaya*.

The *Ojāpālī* art form has as many as twelve forms of which the *biyāh-gowā ojāpāli* is worthmentioning. The *biyāh gowā ojāpālī* is said to be a direct bearer of *Vyāsa saṇgīta*. The Assamese term *biyāh* comes from Sanskrit word *Vyāsa*. The *biyāh gowā ojāpālī* sings songs from the verses of the *Mahābhārata* composed by Vyāsadeva.

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Music appears to be an integral part of the *ojāpālī* art form, since the words of the songs and poems tell the story. The music of the *ojāpālī* is a symphony of *gīta* and *vādya* and *nṛtya*. So, the *ojāpāli* music may rightly be called *Saṅgīta*. The *ojāpāli* circle believes the art as *gandharva vidyā*. The *biyāh gowā ojāpāli* music may be termed *pañcāṅga Saṅgīta* ; i.e., five-fold *music*, viz : (i) *ālāpa*, (ii) *guru-vandanā*, (iii) *Viṣṇupada* (iv) *Saṅgītālāpa* and (v) Jhunā.

The conceptions of *rāga* and *rāgiṇī* is current in this music. The *rāga* and *rāgiṇī* are popularly konwn as *dhek*. The tradition of the *putra-rāgiṇī* is totally absent but the tradition of the *patni-rāgiṇī* is still current in this from. Like Indian music, the *ojāpāli* music has its own tradition of the visualization of *rāgas* and *rāgiṇīs*. The *biyāh-gowā ojāpāli* music employs five kinds of *tāla*. The essence of this form of *ojāpāli* dance is confined to the movement. The beat of the symbals and the pervading and persistent rhythm of the *ojās* anklets. The *ojāpāli* dance is primarily a ballet form. The conception of *gati* (gait) is also found in this art form. The *biyāh-gowā ojūpāli* dance uses different *āsanas* to arouse different *rasas*. And the out form employs both *saṁyukta* and *asamyukta* as well as *nṛtya-mudrās*. The music of the *biyāhar ojāpāli* sustains the traditional music of India.

XIII. 63

नवग्रह एवं बालपीड़ा

सुमित्रा शर्मा, सरदारशहर (यू. पी.)

सुश्रुत ने बालकों के नवग्रह बतलाये हैं—स्कन्द, स्कन्दापस्मार, शकुनी, रेवती, पूतना, अन्धपूतना, शीतपूतना, मुखमण्डिका तथा नैगमेय। ये ग्रह ज्योतिष शास्त्र के नवग्रहों से भिन्न हैं। ये नवग्रह दिव्य शरीरधारी माने गये हैं और इनमें स्त्री रूप-धारी भी हैं एवं पुरुषरूपधारी भी। ये ग्रह व्यापक हैं और ऐश्वर्य में स्थित हैं।

मेरे मत से आधुनिक परिप्रेक्ष्य में ये वो सूक्ष्म कीटाणु हैं जो वायुमण्डल में फैले रहते हैं तथा जो हमें विना सूक्ष्मदर्शी यंत्र के इन भौतिक नेत्रों से दिखाई नहीं देते। इनका असर सुकोमल प्रवृत्ति के बालकों पर अधिक शीघ्र होता है। इन ग्रहों से पीड़ित बालक दुःसाध्य होते हैं। इनमें भी स्कन्द ग्रह सबसे उग्र होता है जिससे पीड़ित बालक शीघ्र ही मर जाता है।

भिन्न भिन्न ग्रहों से पीड़ित बालक के लक्षण भिन्न भिन्न होते हैं। जिनका सम्यक् विचार कर, लक्षणानुसार, चिकित्सा द्वारा शमन किया जाता है।

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जिन गृहों में देव एवं पितृ यज्ञ नहीं होते तथा गुरु एवं अभ्यागत विना आदर सत्कार पाये निराश लौट जाते हैं, जो शौच, आचार आदि का पालन नहीं करते तथा जो पराये धन को ही ग्रहण करने की प्रवृत्ति वाले होते हैं इस प्रकार के घरों के बालकों को ये ग्रह निःशंक ग्रहण कर लेते हैं।

इन ग्रहों की शांति यज्ञ द्वारा, जप द्वारा, स्वच्छता एवं व्रतादि के द्वारा होती है जो कि विज्ञान सम्मत भी है। यज्ञ द्वारा वायुमण्डल में स्थित सूक्ष्म जीवाणु विनष्ट होते हैं जिससे वायुमण्डल शुद्ध होता है। जप तथा उपवासादि द्वारा, मानसिक एवं शारीरिक शुद्धि होती है। विश्व के अनेक वैज्ञानिक एवं चिकित्सक यज्ञ तथा उपवासादि द्वारा, जो कि प्राकृतिक चिकित्सा का ही अंग माना जाता है, अनेक कष्ट साध्य रोगों की चिकित्सा करने में प्रयत्नशील हैं एवं सफलता भी प्राप्त कर रहे हैं।

XIII. 64

संस्कृत रुपको में शकुन प्रयोग

श्यामसुदन्र शर्मा, शिवपुरी (म. प्र.)

लोक विश्वास पर आधारित, भवितव्य का पूर्वाभास कराने वाली भाषाहीन भविष्यवाणी को शकुन कहते है। शकुन शकुन शब्दों में नहीं संकेतों में व्यक्त होते है। इनके संकेत देशकाल के अनुसार वदलते रहे है। आज के वैज्ञानिक युग में भी सामान्य जन की वुद्धि शकुन पर विश्वास करती है। शकुनों पर विश्वास भारतीय समाज में आदि काल से चला आरहा है तथा विश्व के सभी देशों में भी पूर्व से रहा है और आज भी है। रुपकों में यह विश्वास प्रतिविम्वित न हो तो यह अस्वाभाविकता समझी जावेगी। रुपकों में चमत्कार लाने के लिये तो इनके प्रयोग के अवसर आवश्यक है ही घटनाओं का पूर्वाभास कराने तथा कथा को वाञ्छित मोड़ देने के लिये भी इनका उपयोग किया गया है। प्रस्तुत आलेख में मैने प्रमुख संस्कृत रुपकों में शकुन प्रयोग के स्थलों का चयन किया है एवम् उनमें शकुन प्रयोग के औचित्यानौचित्य का यथानुसार विवेचन भी किया है।

XIII. 65

WE CAN TEACH AN INFANT IN THE WOMB

O. Parikshit Sarma, PUNE

Nature is filled with action and reaction. What we sow reap the same. Proper environment is a kind of vitalised food for every being. We know in our day to day life that a plant or a child without proper environment impressions and mental nonrishment never grow in a proper manner.

A child also who is in the womb of the monther can follow the parents mental vibrations, speeches, talks and behaviour etc. and

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grow accordingly. Particularly how mother thinks and keeps an enviroment that itself brings a fruitful result on the child.

Detail information and illustrations about this subject shall be supplied from our epics and discussed in the original paper.

XIII. 66

COMPARATIVE CHRONOLOGY OF KĀMANDAKA AND VIṢṆU ŚARMĀ

Sudarshan Kumar Sharma, NABHA

Kāmandaka (Nītisāra) having referred to the Nanda King, Viṣṇugupta and Chandragupta-in I.4-6, and Visnuśarmā having alluded to Kāmandaki Śāstraṃ in II.3, the date of Kāmandaka stands between Kauṭilya and Viṣṇu Śarmā. Viṣṇu Śarmā having referred to and quoted from Varāhamihira IX. 25, 47/14 and XXIV 30 (Bṛhat-Saṃhitā) an obvious controversy crops up as to the lower limit of the date of Viṣṇuśarmā. Varāhamihira according to Dr. Ajay Mitra Śāstrī flourished in the Gupta and the later Gupta periods (India as seen in the Bṛhatsaṃhitā of Varāhamihira. We are forced to bring down the date of Viṣṇuśarmā, to the epoch posterior to that of the later Guptas or by the easiest stretch of imagination in contemporaneity with the later life of Varāhamihira, in case Śarat Candra Behera's conclusion based on the evidence of the Tāṇḍivāḍa grant issued from Piṣṭapuraṃ in Kalinga is to be given full credit. The abridged text of the later portion of Kākolūkīyaṃ given in the B.S.S. Ed. from page 60 onwards (M.R. Kale Ed.) refers to :

"Kūṭalekhyairdhanot sargairdūṣayecchatrupakṣajaṃ.
Pradhānapuruṣaṁ yadvadviṣṇuguptena rākṣasaḥ"

(Verse 139) which poses a problem as to whether Viṣṇuśarmā borrows this allusion from Viṣākhadatta or the allusion is a common borrowing of the two authors Viṣṇuśarmā aud Viśākhadatta from an original parent source. Other tickles are the allusions from the works of Bhartṛhari and Harṣa (Nāgānanda). The common parent source of the three if resolved, the date of Viṣṇuśarmā stands confirmed towards the later life of Vraāhamihira who died most probably in 587 A.D.

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XIII. 67

मधुमेह रोग एवं ज्योतिष-योग

विनोद शास्त्री, जयपुर

मधुमेह रोग संसार के सभी देशों में पाया जाता है। विश्व के लगभग चार-कड़ोर और भारत में लगभग अस्सी लाख लोग इस रोग से ग्रसित हैं। यह अधिकतर आनुवंशिक होता है ऐसा चिकित्सकों का मानना है और इसीकारण ज्योतिर्विद भी माता-पिता के जन्मकालीन ग्रहों का अध्ययन करके भावीरोग की सम्भावनाओं का वर्णन करते हैं।

'शरीरमाद्यं खलु धर्मसाधनम्' हमारी मान्यता है कि पूर्वजन्म के सञ्चित एवं प्रारब्ध कर्मो का ही फल मनुष्य अपनी जीवन-नौका में बैठकर क्रियमाण रूपी पतवार के द्वारा हेरफेर करते हुए शरीर के माध्यम से उपभोग करता है। जन्मकालीन या गर्भाधान कालीन ग्रह पूर्वजन्म के कर्मों का मूर्तिमान स्वरूप होते हैं जिनके अध्ययन से जातक को भावी फलादेश के साथ देह सुख का विस्तृत वर्णन किया जाता है। जीवन की यात्रा शरीर द्वारा होती है और सभो कार्यों का क्रियात्मक सम्पादन शरीर द्वारा होता है। शरीर अनेक कार्यकारणों से सुखी या दुखी हो सकता है, लेकिन ज्योतिष के सिद्धान्तों के अनुसार तत्कालीन (जन्मकालीन) ग्रहो की स्थिति सबसे बड़ा कारण होती है।

आयुर्वेदीय मतानुसार आहार विहार के दोष ही शरीर को रोग युक्त करते है लेकिन ज्योतिष के अनुसार मनुष्य की वृत्ति स्वतः वैसी हि वन जाती है जैसे उसके ग्रहयोग होते हैं। मधुमेह रोग के योग भी यदि किसीकी हैं तो यह कष्ट उसे भोगना ही पड़ता है लेकिन जिस प्रकार औषधि व्याधि को नष्ट करती है उसी प्रकार ग्रहों के कुप्रभाव को दूर करने का प्रयास चिकित्सा मे और भी सहायक सिद्ध हो सकता है।

मानव शरीर के ज्योतिष शास्त्र में चार विभाग किये गये हैं 1. कालाङ्ग, 2. बाह्याङ्ग, 3. अन्तरंग, 4. हड्डीबन्ध जिसके अध्ययन से रोग-योग का निर्धारण किया जाता है। मेष, कर्क, कन्या, वृश्चिक, कुम्भ और मीन राशि में आमाशय, अग्न्याशय, यकृत्, गुह्येन्द्रिय (गुर्दा) रक्त और इन्स्युलिन (पदार्थ विशेष) आदि आते है और मधुमेह रोग में इन्हीं की अहं भूमिका होती है। ज्योतिष शास्त्र से दिशा निर्देश लेकर यदि चिकित्सक यथासमय सही निदान के साथ यदि चिकित्सक रत्नों, ग्रह औषध, राशि के आधार पर क्षेत्र विशेष में आवास आदि की सलाह दें ती रोग निदान में आंश्चर्यजनक सफलता मिल सकती हैं।

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XIII. 68

KAUṬILYA, ECONOMIC DEVELOPMENT AND ANCIENT VALUES

Raj Kumar Sen, CALCUTTA

It is now generally agreed that economic development is not a purely economic phenomenon. Both economic and noneconomic factors freely interact in the course of economic development and there is a two-way functional relationship between them. The value system as observed in the scriptures of ancient India, is one such inportant non-economic factor. The popular view in this respect is that there is a negative correlation between the two in India. In fact, the Weber-Kapp thesis tries to establish that while the religious values associated with Protestantism acted favourably in promoting the economic prosperity of the western world, the value system preached by Hinduism actually served as an explanatory factor for the poverty and slow growth and economic under-development of our economy.

On a closer scrutiny it has been proved by many that such popular views are mainly based on certain one-sided representation of texts and textual and interpretations of certain concepts like *paraloka* (the other world), *tyāga* (renunciation), *māyā* (cosmic illusion), *mokṣa* (spiritual emancipation), *aparigraha* (non-possession,) *yuga* (cyclical era), *karma* (cosmic causation), *dharma* (religion, inherited duty), *sanātana dharma* (eternal law), *varṇa* and *jāti* (caste), *ahiṁsā* (non-violence), *jñāna* (knowledge) and others. On the basis of such interpretations, some theorists attributed the failure of India to modernise along with the West in the western pattern to the Indian value system. On the other hand it can be shown that the link between Indian metaphysics and her social system has been over-emphasised. The complexity, flexibility and mutability of the Indian scriptural value system has been neglected in those interpretations which are consequently nothing but partial and hence misleading. All these concepts can be analysed with the help of sacred books like *Rg. Veda. Īśa Upanised. Bhagavad Gītā* etc. and a positive scriptural value system can be identified which contains the metaphysics of economic development promoting ideas witch are progressive, life-asserting, active, egalitarian and secular. The spokesmen of new Indian renaissance like Rammohan Roy, Dayānanda, Ramakrishna, Vivekānanda, Tilak and Gandhi, have all added new dimensions to

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the Indian value stystem which actually give impetus for uplifting the downtrodden to enable him to enjoy a better standard of living and make the country economically develop and prosper.

In fact, *Artha* i.e. wealth and economic power, represents one of the four major ends (*varga*) of life in the Indian value system. In the *Āśrama* concept also, the second stage is *gārhasthya* i.e. the householder's life. The Mahabharatha sometimes made the other basic ends even dependent on it.

Kauṭilya's Arthaśāstra is actually the economic science of practical application of the materialistic approach to the economy as a whole. It contains administrative provision for not only maintaining the economic and administrative system but also to make it grow and develop. There are differences in policy prescriptions of Kauṭilya no doubt but the idea of economic development was very much present in his treatise which is no less relevant even today.

XIII. 69

GLEANINGS ON THE ART OF NURSING FROM BUDDHIST LITERATURE

Sukumar Sengupta

As an inseparable part of medical care, nursing is as old as the history of Medicine and the medical profession. Its antiquity is established in early Indian literature. Detailed standards for the care of the sick are set out in the famous Caraka-saṃhitā. Similar references also occur in early Buddhist writings. The Pali Mahāvagga, the Aṅguttaranikāya (and also the Vinayavastu of the Mūlasarvāstivāda-Vinaya) contain chips of information as to the duties of the expert attendents in sickness (Gilāna-upaṭṭhāka). The Divyāvadana refers to various classes of nurses who were engaged in royal families to take care of infants or young children. Several Jātaka stories also throw light on the duties of wet-nurses and also the faults and merits of unskilled and skilled nurses. An attempt has, therefore, been made in this short paper to focus the attention of interested readers on some intersting data relating to the art of nursing in Ancient India.

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XIII. 70

CLASSICAL ASPECT OF MANIPURI RĀSA-DANCE

Tapa Sengupta

In spite of the fact that Manipuri 'Rāsa-dance' represents the originality of Manipur, even then in modern times 'Rāsa-dance' of Manipur follows entirely the classical texts of Indian music, dance & drama. The term 'classical' is applied to those which adhere to the rules and regulations of the ancient authentic texts, such as 'Abhinayadarpaṇa' of Nandikeśvara and 'Nāṭyaśāstra' of Bharata. In this paper the classical aspect of dance which finds expression in the 'Rāsa' has been discussed in good length.

As regards the form of dances, three types viz. Nṛtta, Nṛtya and Nāṭya—have been clearly mentioned in 'Nāṭyaśāstra' and each type contains a special significance. 'Nṛtta' is the pure and abstract form of dance, based on 'tāla' and 'laya'. 'Nṛtya the second one, is however based on mime, along with other qualities of Nṛtta. 'Nāṭya,' the third in the list, adds converstion and vocal music to the previous ones viz. Nṛtta and Nṛtya. Nātya can be regarded as the best of all these three forms, simply because of the fact that it is accompanied with 'Rasa', the highest type of sentiment.

Manipuri 'Rāsa-dance' is associated not only with Nṛtta and Nṛtya but aiso with religious sentiment, i.e. 'bhakti' to Lord Kṛṣṇa and hence it is regarded as 'Nāṭya'. These three types however have been enumerated in this paper from the technical point of view only.

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PROGRESS OF MAṆIPURĪ *SHUMĀNG LĪLĀ / YĀTRĀ* (1850-1975 A.D.)

M. Kirti Singh, IMPHAL, MANIPUR

Shumāng līlā means open air performance specially in the courtyard of houses or temples. It corresponds to Bengali word yātrā". After the introduction of Bengal Vaiṣṇavism as the state religion by Mahārāja Jayasimha (1763-1798 A.D.) the Maṇipurīs got the taste of Bengali culture through the writing of those times. It not only served as the means of communication and entertainment but came to be a source of education among the common people.

In this paper on Sumāng-līlā, the author gives a brief history of its origin and development and touches the production style, technique, costume and current trends in the same. Most of the

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yātrās go in the forms of mytholigical, social, realistic, religious and romantic aspects. *Sumāng līlās* can again be divided on the basis of two modern criteria : (i) Dialogue and (ii) *Ishei Līlā* (Song play). The first is identified for its predominance of spoken words, the second is identified through its preference for songs. Hindi films have been the prototype for this.

We have writers cum directors who wrote *līlās* which were exclusively performed throughout the country by a band of male, female and child artists. The author would content himself with the observation that public support functioned as an affective agency for re-vitalising the *Shumāng līlā* in spite of apathetic attitude of the state and higher organisations.

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SPECIAL NOTICES AND CRITICAL APPRAISAL OF SOME ṚGVEDIC NON-PLANT EPITHETS AS PLANT NAMES IN THE LATER INDIAN TEXTS & TRADITION WITH PARTICULAR REFERENCES TO *'ĀGHĀṬI' AND 'ŚAMYĀ'*

R.S. Singh & S.N. Tiwari, B.H.U., VARANASI

In the course of critical study on the Flora and other Botanical Notices in the Ṛgveda Saṃhitā, epithets have also been evinced which are used altogether in different sense in the Ṛgveda, but later on they have passed on as plant-names, both in the colloquial usage or also in the classics. In the context of the basis and suggestivity of these epithets as plant-names of the concerned species their importance cannot be overemphasised. Otherwise, the basis and suggestivity of these epithets as plant-names are neither intelligible nor explicable. Two such Ṛgvedic epithes have been discussed and highlighted in details in this paper. The epithet '*Āghāti*' has passed on as popular plant-name in the folk usage of the Western India. The other epithet '*Śamyā*' has entered as the synonym of a plant species in the sanskrit lexicons and the classics. The details have been presented in the text of the paper and this highlighting is being done, probably, for the first time.

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THE ART OF SCULPTURE IN ANCIENT PUNJAB

R.P. Srivastava

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CONCEPT OF MUSIC IN MUSIC

P.K. Srivathsa

Trivargaphaladā Sarvadānayajñajapādayaḥ/
Ekaṁ Sangītavijnānaṁ caturvargaphalapradam//
Caitanyaṁ sarvabhūtānāṁ vivṛtaṁ jagadātmanā/
Nādabrahma-tadātmānaṁ Advitīyamupusmahe//

[Sangīta Ratnakara. Ch. III]

The present paper attempts a critique of the "Concept of Music in Music". This novel approach is a blend of the technical and the aesthetic aspects of the all-comprehensive Music (Sangīta).

Music is the very breath of the universe. Rhythm is the pulse of Music. The immortal Śabdabrahman pervades the whole universe and Music is the unique manifestation of this Śabdabrahman as NĀDA (Nādādhīnamatho Jagat).

It is interesting to note that, the Sangītatattva and the Nādatattva are very well delineated musically, in the compositions of great composers like, Śrī Saint Thyāgarāja, Śrī Muttuswāmy Dixitar, Śrī Swātitiruṇāl, Śrī Purandaradāsa etc.. In this analytical approach, stock illustrations called out from the ocean of compositions, advocating the principles and the characteristics of Music (Sangīta) are taken for the study. These music compositions (Kṛtis) reveal the aspects viz., GĀNALAKṢAṆA, GĀYAKALAKṢAṆA and ŚRŌTṚLAKṢAṆA, in a delectable manner.

Thus, this paper in various sections tries to throw light on the profound nature of Music and its aesthetic implications as revealed in the various compositions, in accordance with the canons of the Sangītaśāstra.

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उत्तरप्रदेश राज्य कृषि औद्यगिक निगम लिमिटेड

अशोक कुमार श्रीवास्तव, सुलतानपुर

केन्द्रिय शासन की प्रेरणा तथा हरित एवं श्वेत कांति की सफलता में योगदान देने एवं कृषकों को यंत्रों की सहायता से कृषि को उद्योग के रूप में चलाने के लिए

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अन्य राज्यों को भांति दूरस्थ अंचलों तक कृषि उन्नति के उद्देश्य से उत्तरप्रदेश राज्य कृषि औद्यगिक निगम की स्थापना की गयी। यह एक सार्वजनिक प्रतिष्ठान है। प्रदेश की अर्थव्यवस्था में इस निगम का अत्यन्त महत्व है। कृषि के विकास एवं कृषि से सम्बन्धित उद्योग धन्धों की स्थापना एवं विकास में यह निगम बहुत महत्वपूर्ण भूमिका प्रस्तुत कर रहा है। इसके कार्य्य बहुत ही व्यापक है। इन कार्य कलापों का विस्तृत विवेचन एक रुचिकर विषय है। प्रदेश को अर्थव्यवस्था में इस संस्था के महत्व की देखते हुये ही मैने इस विषय को अपने अध्ययन के लिए चुना।

भारत को शताब्दियों से कृषि प्रधान देश कहा जाता है और वर्तमान समय में भी इसे उद्योग प्रधान देशों की श्रेणी में रखना कठिन है। स्वतंत्रता प्राप्ति के पश्चात देश के विकास के लिए योजनाबद्ध आर्थिक विकाश का निश्चय किया गया तथा। अप्रेल 1951 से प्रथम पंचवर्षीय योजना आरम्भ की गयी। योजना काल में राष्ट्रीय सरकार ने प्रगतिशील कृषि नीति अपनाया।

उत्तरप्रदेश कृषि उत्पादन के क्षेत्र में काफी पिछड़ा हुआ प्रदेश है खाद्यानों की पूर्ति के लिये केन्द्रीय सरकार सहायता पर निर्भर रहा है। इसका पंजीकरण उत्तर-प्रदेश राज्य कृषि औद्योगिक निगम लिमिटेड के नाम पर 29 मार्च 1967 को एक सार्वजनिक प्रतिष्ठान के रूप में किया गया। इन संस्था का उद्देश्य प्रदेश में कृषि उद्योगों की स्थापना करना तथा कृषकों की आर्थिक स्थिति में उन्नति के लिये साधन उपलब्ध कराना है। निगम के मुख्यतः दो कार्यो में विभाजन हुआ है :—

(क) कृषि के विकास से सम्बन्धि कार्य।

(ख) गैर कृषि कार्य।

उत्तर प्रदेश राज्य कृषि औद्योगिक नियम का संगठन एवं प्रबन्ध की सभी व्यवस्थाऐं भारतीय अपनी अधिनियम 1956 के अनुरूप है। स्थापना के समय इसकी अधिकृत पूँजी 5 करोड़ रू० थी जो 31 मार्च, 1975 को बढ़ाकर 8·5 करौड़ रू० कर दी गई। इसके कार्यसंचालन का उत्तरदायित्व निदेशक मंडल पर होता है। जिसमें अनेक सदस्य होते हैं। वर्तमान समय मैं निदेशक मंडल में अध्यक्ष को मिलाकर 17 सदस्य है। विभिन्न प्रबन्धकों के अतिरिक्त निगम में 3 अधि-कारियों की नियुक्ति कुशलता में वृद्धि करने के दृष्टि या उद्देश्य से किया जाता है। निगम में एक वित्तीय परामर्शदाता की भी नियुक्ति किया जाता है जो सदैव वित्तीय समस्या ओं के समाधान हेतु तत्पर रहता है। इसका प्रमुख कार्य न्यूनतम लागत पर वित्त उपलब्ध कराने के लिये व्यवस्था करना एवं निगम को अति पूंजीकरण अथवा अल्प पूँजीकरण की स्थिति के दोषों से मुक्त कराना है।

निगम की उपयोगिता को ध्यान में रखते हुए अगर मूल्यांकन किया जाय तो यह कहा जा सकता है कि "विकास ही जीवन है और निष्क्रियता ही मृत्यु" के सिद्धान्त पर विश्वास रखने वाला उत्तरप्रदेश राज्य कृषि औद्योगिक निगम लिमिटेड के पथ पर सर्वथा अग्रसर हो रहा है और आशा है कि वह देश के कृषकों का जीवन स्तर सुधारने के लिए सभी संभव प्रयत्न करेगा।

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श्री अटेरकर और उनकी कृति प्रबंध चतुष्टय है

लक्ष्मण नारायण शुक्ल, इन्दोर

प्रबंध-चतुष्टय के रचयिता श्रीगोपाल राव का जन्म ग्वालियर राज्यान्तर्गत भिण्ड जिले के "अटेर" नाम के गांव में १९ मार्च १८११ इं० में हुआ। भद्रदेश अथवा भदावर क्षेत्र की राजधानी अटेर में रहने के कारण श्रीगोपाल राव का उपनाम अटेरकर था।

कौशीकगोत्रोत्पन्न श्रीगीपालराव के पूर्वज महाराष्ट्र के अन्तर्गत चानाग्राम पश्चात् श्रीगोंदेगांव और उसके पश्चात् अटेर में आकर स्थायी रूप से रहने लगे। श्रीगोपालराव के पिता का नाम श्रीदामोदरराव था जो ग्वालियर महाराजा जीयाजीराव के समकालिक थे। श्रीगोपालराव की प्रारंभिक शिक्षा-दीक्षा अटेर में ही पं० श्रीशम्भुदेव-विश्वरूप एवं पं० विष्णु दीक्षित के सान्निध्य में हुई। पैतृक परम्परा के अनुसार ग्वालियर राज्य की सेवा में प्रवेश करने के पूर्व श्रीगोपालराव ने संस्कृत के अतिरिक्त मराठी, फारसी, जरबी एवं अंग्रेजी भाषा का भी अध्ययन किया था और अंत में ग्वालियर राज्य एक उच्च अधिकारी के पद से वे सेवामुक्त हुए थे।

श्रीगोपालराव अटेरकर संस्कृत-साहित्य के गंभीर विद्वान् एवं आशुकवि थे। इनके द्वारा विरचित वैण्यष्टक, दक्षिण यात्रा दर्पण, गोपालगीत तथा राधाविनोद नामक चार कृतियां प्राप्त होती है। इन्हीं चारों रचनाओं का संकलन प्रबंध-चतुष्टय नाम से प्रकाशित है। जिनका संक्षिप्त परिचय निम्नानुसार हैं।

(१) वैण्यष्टक—यह एक लघु स्तोत्र रचना है। इसके आठ श्लाकों में गंगा, यमुना और सरस्वती नदियों के पवित्र संगम त्रिवेजी की प्रशंसा की गई है। इसी स्तोत्र पर श्रीविद्यापति नामक विद्वान ने व्यंग्यचूडामणि नामक टीका लिखी है।

(२) दक्षिण यात्रा दर्पण—नामक ग्रंथ में कवि ने कतिपय मित्रों के साथ की गई दक्षिण भारत के तीर्थ यात्रा का गद्यं व पद्यों में वर्णन किया गया है। केवल चार अंकों में प्राप्त इस कृति के प्रथम तीन अंकों में कवि ने 'दक्षिण यात्रा दर्पण' नामक प्रबंध कहा है। परंतु ग्रंथ के प्रारंभ में इसे "दक्षिण-दिग्-दर्पणं" चम्पू काव्य भी लिखा है। दक्षिणयात्रा दर्पण काव्य की दृष्टि से अत्यंत सरस एवं सुंदर प्रौढ़ रचना है। इसमें कवि द्वारा विभिन्न पवित्र स्थानों के दर्शन के अवसर पर स्थानीय अथवा साधारण देवी-देवताओं को संबोधित कर रचित अनेक स्त्रीत्र हैं।

(३) गोपाल गीत—कृष्ण-राधा और गोपियों के प्रेम को आधार बनाकर ४ संगीं में लिखा गया एक सुंन्दर काव्य है। गोपाल गीत कृति पर श्रीगोपालराव के मित्र पं० गंगाकर्ण वाजपेयी ने वंशिका नामकी टीका लिखी है।

(४) राधाविनोद—यह भी एक लघु चंपू काव्य है। इसमें कृष्ण की दिव्य प्रकृति

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के संबंध में हास्य और दार्शनिकता से परिपूर्ण राधा एवं गोपियों का परस्पर स्नेह-स्निग्ध वार्तालाप है ।

प्रस्तुत शोध पत्र में संस्कृत साहित्य में अज्ञात अथवा अल्पज्ञात उक्त चारों कृतियों की समीक्षा प्रस्तुत करने का प्रयास किया गया है ।

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प्राचीन भारत में प्रजनन अभियांत्रीकी

रामाभिलाष त्रिपाठी, गाजीपुर

अन्तर्राष्ट्रीय स्तर पर प्रजनन अभियांत्रिकी तथा अणुजैविकी के क्षेत्र में हूए अनुसंधानों की एक समन्वित स्पष्ट के प्रकाशनसे इक्कीसवीं सतीं में मनुष्य के स्परूप मे मूलभूत परिवर्तन की संभावना बतायी जाती हैं । चमत्कारिक संभावनाओं से पूर्ण विज्ञान की इस शाखा की नीवं पड़ी आज से बहुत पहले चेक पादरी फादर जान ग्रेगर मेन्डल के प्रयोगों से । धीरे-धीरे आनुवंशिकी शाखा का विकास होता रहा और एक पीढ़ी से दूसरी पीढ़ी में जीवन की विशेषताओं के स्थानान्तरण के अधिकांश रहस्य वैज्ञानिकों ने प्राप्त कर लिये । इन गुणों में इच्छानुसार परिवर्तन करने की दिशा में प्रयासस्वरूप बाटसन और क्रिक द्वारा 1953 में डी० एन० ए० नामक उप महाअणुकी संरचना का पाता लगा । जिसमे जीवन के गुणों को नियंत्रित करने वाले सन्देश छिपे रहते हैं । इस अणु के रासायनिक संश्लेषण के प्रयास में सफल हुए भारत में जनमें अमेरिकी वैज्ञानिक डा० हर गोविन्द खुराना । जिन्होंने जीन का उद्घाटन किया । "जीन" कोशिका की वे इकाइयां हैं जिसमें किसी जीव की विशेषताओं को निर्धारित करने वाले प्रकृति के सन्देश भरे रहते हें ।

अद्यतन युगीन वैज्ञानिकों ने जड़तत्त्वों से चेतन, जीवों, कीटाणुओ, वनस्पतियों इत्यादि की कोशिकाओं की रचना प्रयोगशाला में कर लिया है । इन नवनिर्मित कोशिकाओं के पुनः संयोजन (रिकाम्बीटेन्ट) की प्रक्रिया ने नये ढंग से प्राणियों की कृत्रिस उत्पत्ति की संभावनाओं को उजागर कर दिया है । प्रजनन अभियांत्रिकी क्लोनिंग व रिकाम्बीटेन्ट प्रक्रिया द्वारा वंशकणों (जीन्स) एवं वंशसूत्रों (क्रोमोसोम्स) में संशोधन परिवर्तन करके नयी किस्म के श्रेष्ठ पौधे, नये प्रकार के फल-फूल आदि तैयार किये जा चुके हैं । विशेषज्ञों को आशा है कि इक्कीसवीं शती हुए होने तक प्रजनन अभियांत्रिकी इतनी उन्नत अवस्था मे हो जायेगी कि गर्भाधान के समय, गर्भावस्था मे वंशसूत्रो और वंशकशों में शल्य क्रिया द्वारा संशोधन परिवर्तन करके मनचाही सन्तति पैदा की जा सकती है ।

आधुनिक विज्ञान की इस प्रगति के संदर्भ में हम पौराणिक आख्यानों पर दृष्टिपात करते है तो हमें प्राचीन भारत में प्रजनन अभियांत्रिकी अत्यधिक विकसित स्थिति का आभास होता है । पुराणोंमे अगस्त्य, कार्तिकेय, विश्वामित्र,

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परशुराम आदि बहुत से ऐसे चरित्र हैं जो इस संदर्भ में विचारणीय हैं। विश्वामित्र एवं परशुराम के जन्म में प्रजनन अभियांत्रिकी का प्रयोग किया गया है प्रस्तुत शोधपत्र इसी तथ्य को निरूपिप कर रहा है।

XIII. 78

AN AYURVEDIC APPROACH TO PREVENT MADHUMEHA

P.C. Tripathi,

ĀYURVEDA, the Indian System of Medicine is not limited with the aim of treatment of the diseases only, but it gives importance to the preventive measures to give the humanity a long healthy life.

Madhumeha, usually known as Diabetes mellitus, belongs to the group of Prameha in Āyurvedic literatures. This is a disease of world-wide distribution. It has long been estimated that, the number of persons suffering from this disease had exceeded 200 millions. Day by day, the number of such patients is increasing because of various factors and subsequently the number of persons prone to be madhumehī also increases.

At the present time, the research scholars are interested in the discovery of unsuspected cases of madhumeha or diabetes and the identification of those who have a high risk of developing the disease. Unless some preventive measures for the causation of this diabetes are found, the number of the diabetic patients will continue to increase. Detection drives and attempts at the better preventive measures may be udertaken after proper consideration of the fundamental principle of Āyurveda. Except the specific etiology of heredity, Āyurvedic scholars have discussed other generalised etiological factors like constitutional character. dietetic habits, activities etc., which are supposed to predispose the disease earlier.

Considering the fundamental principles of Āyurveda, the preventive measures have been discussed in the full paper, and if the hypothesis is established, it may be of great value for the ailing humanity.

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सौरमण्डलीय ग्रह अतिरिक्त पिण्ड तथा मानवीय धारणायें

शिवेश्वर उपाध्याय, रायपुर

प्रस्तुत यह मौलिक लेख "सौर मण्डलीय ग्रह अतिरिक्त पिण्ड तथा मानवीय

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धारणायें (धूमकेतु के विशेषण सन्दर्भ में) पाठकगण का ध्यान विशेष रूप से आकर्षित करता है ।

इसमें वेदादि ग्रन्थों के आधार पर सौरमण्डल में धूमकेतु की संख्या एवं उनके विविध रूपों का स्पष्ट वर्णन किया गया है। सूर्य के चारों और भ्रमणशील नियमित तथा अनियमित धूमकेतु का विशद विवेचन किया गया है। धूमकेतु के प्रमुख तीनों अंगों में पूच्छ की महत्ता विशेषण रूप से दिखाई गई है। साथ ही यह स्पष्ट किया गया है कि पुच्छ वस्तुतः शीर्ष भागस्थित वाष्प सूक्ष्म जरुण समूह ही है। जो सूर्यप्रकाश किरणों से प्रणुदित सूर्य की प्रतिकूल दिशा में शीर्ष से निकलता है ।

यह कि पाश्चात्य देशों में सर्वप्रथम धूमकेतु के कक्षावृत्ततत्वों की गणना किसने की तथा "हेलि धूमकेतु" तथा "बिएला धूमकेतु का प्रचार प्रसार कब से हुआ है ? का संक्षिप्तसार इसमें किया गहा है ।

महर्षि व्यास-गर्ग-पाराशर-वराहमिहिर-महाकवि कालिदास आदि जैसे महापुरुषों की जैसी धारणायें धूमकेतु के सम्बन्ध में रही है का स्पष्ट वर्णन किया गया है। जो आधुनिक युग में अन्वेषणीय है ।

यह कि इस लेख में हेली धूमकेतु के पूर्व अनेकों धूमकेतु ओं के परिक्रमण काल एवं उनके उदयास्त के संबंधं में सप्रमाण वर्णन किया गया है। आशा है इसे स्वीकार कर अनुग्रहित करेगे ।

XIII. 80

रामायण-महाभारत में आयुर्वेद

श्रीनिवास उपाध्याय, ग्वालियर

प्रायः भारतीय विचाओंके विकास का इतिहास वैदिक युग से प्रारंभ होता है। वेद समस्त ज्ञान विज्ञान के स्त्रोत माने गये हैं। आर्य अति प्राचीनकाल से शरीर रक्षा विषयक गहन तत्त्वों से पूर्णतया परिचित थे। तदनुसार आचरण करने से पूर्ण स्वस्थ एवं दीर्घायु होते थे ।

महर्षि वाल्मीकि की कृति आदिकाव्य रामायण तथा भगवान् व्यास प्रणीत महाभारत का महत्त्वपूर्ण स्थान है। इन दोनों महाकाव्यों में तत्कालीन प्रचलित आयुर्वेदीय सिद्धान्त तथा अष्टांग आयुर्वेद की झलक एवं उद्धरण मिलते हैं। मैंने इस शोध प्रबन्ध में महत्त्वपूर्ण आयुर्वेद विषयक सामग्री प्रस्तुत करने का प्रयास किया है।

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XIII. 81

कालिदास की वर्ण योजना

गायत्री वर्मा, धारवाड़

मृदुरक्ते तु सिन्दूरं गैरिकं मध्यरक्तके
अतिरक्ते तु संयोज्य वर्ने लाक्षारसं विदुः ।।

शिल्परत्न पृ० २५५ श्लोक ११७

इस श्लोक से लाल रंग की तीन रंगतें (shades) व्यक्त होते हैं। सूक्ष्मता से देखने से प्रत्येक रंग के अनेक प्रकार और अनेक रंगतें देखी जाती हैं। लाल रंग कालापन की और झुका, पीलापन लाल रक्तका रंग आदि आदि। प्रत्येक रंग का कालिदास ने सहीं बिम्ब व्यक्त किया है। उनके मुख्य रंग हैं लाल पीला नीला हरा भूरा काला और सफेद।

कालिदास ने लाल रंग के—रक्तका रंग, पाटल, अतिलोहित, बह्नि सदृश, कुंकुम वर्ण, विद्रुम वर्ण, ताम्रवर्ण, गेरु का वर्ण, गोरोयन वर्ण—अनेक शेड लिए हैं। सफेदके प्रकार, सित, धौत, शुभ्र, रजत, तुषार, पानी का पारदर्शी वर्ण अनेक शब्द से बताए हैं। पीले हरे काले नीले रंगों पर भी एसी प्रकार प्रकाश डाला हैं।

कालिदास की वर्ण योजना का जहाँ तक प्रश्न है अकेला मेघदूत ही इसके लिए प्रमाण है। मेघ के जितने भी तरह के वर्ण हो सकते है—भूरे भूरे वादल, मट्टी के रंग के मटमैले बादल, काले काले बादल, शरदकालीन शुभ्र बादल, प्रातः और सायं की लाली लिए बादल कई कई रंग के मिश्रित बादल उनकी सूक्ष्व दृष्टि से कोई नहीं छूटा।

वर्ण योजना (Colour Scheme) वर्ण सुग्राहिता (Colour sensivity) वर्णच्छटा (Colour tints) वर्ण मिश्रण (Colour mixing) रंग मिलान (Colour matching) वर्णबोध (Colour vision) सबमें वे अपूर्व हैं।

मेघदूत के 'तन्मध्ये च स्फटिक फलाका कांचनी वासयष्टि' में वर्णयोजना और वर्णमिश्रण, 'वैदूर्यनिभैस्तृषांकुरैः समाचिता प्रोत्थित कदली' में वर्ण सुग्राहिता, 'वांबी के ऊपर उठा इन्द्रधनुष और इस इन्द्रधनुष से सजा मेघ ऐसा प्रतीत होता है जैसे मोरमुकुट पहने ग्वाले का वेष धारण किये श्रीकृष्ण हो में बर्णच्छटा, देखी वा सकती है। वर्णबोध के लिये—शाम की लाली में बृक्षों के ऊपर छाए मेघ, उस समय महाकाल के मंदिर में नृत्य करते हुए ऐसे लोंगे जैसे शिव जीने हाथी की खाल ओढ़ ली ही-एक अच्छा उदाहरण है। रंग मिलान के लिए—नदी के जल में प्रतिविम्बित मेघ-दूर से ऐसा लगता है जैसे मोती की माला में इन्द्र नीलमणि किसी ने पुरो दी हो, और हिमालय के हिम से ढकी चोटी पर मेघ-ऐसा लगता है जैसे महादेव जी के बैल के सींगों पर मट्टी के टीलों पर टक्कर मारने से कींचड़ जम गया हो—वर्णबोध और वर्ण सुग्राहिता का उत्तम उदाहरण है।

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प्रकृति स्वयं अपने में वर्णयोजना की पूर्णता है। इस सुषमा के अद्भुत चितेरे हैं—कालिदास।

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राजस्थान में आधुनिक चित्रकला तकनीक का प्रारम्भिक चरण

आर. के. वशिष्ठ, जयपुर

19 वीं सदी के उत्तरार्ध से ही राजस्थान में एक नवीन कला पद्धति का विकास दिखाई देता है, यहाँ 1851 ई. में विलियम कारपेंटर तथा 1855 ई. में एफ. सी. लेविस जैसे चित्रकारों के आगमन से स्थानीय चित्रकारों की चित्रण पद्धति में भी परिवर्तन दिखाई देने लगे। मेवाड़ में विलियम कारपेंटर ने चित्रकाल ताराचन्द गौड़ का यथार्थवादी व्यक्ति—चित्रण कर, नवीन कला धारा का सुभारम्भ करने में महत्वपूर्ण योगदान दिया जो छाया प्रकाश युक्त वास्तवतावादी अध्ययन का आधार बन गया। प्रदेश में महाराजा रामसिंहजी ने जयपुर में 1857 ई. में कला शिक्षा की व्यवस्था हेतु "हुनरी मदरसा" डा. सी. एस. वेलेन्टाइन के आचार्यत्व में स्थापित किया। कालान्तर में यही कला संस्था महाराजा स्कूल आफ आर्ट्स नाम से प्रसिद्ध हुई। तत्पश्चात् क्रमशः भारतीय चित्रकला में प्रदेश के चित्रकारों की नवीन दृष्टि का सुभारम्भ होता है।

राजस्थान की आधुनिक चित्रकला के विकास प्रथम 20 वीं सदी का पूर्वाद्ध, (1885 ई. से 1947 ई.) तथा द्वितीय उत्तरार्द्ध (1947 ई. से 1975 ई. तक) स्पष्ट किया जा रहा है। 20 वीं सदी के पूवार्द्ध में राजस्थान के चित्रकारों ने समाज की परम्पराओं एवं राज्याक्षेय से हटकर कला के विशेष अध्ययन की प्रवृतियों के अनुरूप कार्य किया तथा चित्रकारों ने नवीन कार्यों की और प्रेरित होने की भूमिका निभाई। अतः इस युग के चित्रकारों और उनके कृतित्व को प्रकाश में लाकर उनकी नवीन दृष्टि को मूल्यांकित करना है। उत्तरार्द्ध में स्वतंत्रता प्राप्ति पश्चात् राजस्थान के चित्रकार विभिन्न अकादमियों व संगठनों में अनेक एकल प्रदर्शनियों के माध्यम से अपना प्रतिनिधित्व प्राप्त कर राष्ट्रीय स्तर पर कार्य करने में सक्षम हुये। साथ ही मौलिक कला रुपों को भी नवीन प्रयोगों एवं प्रवृतियों के साथ जुडकर राष्ट्रीय स्तर की प्रतिस्पर्धाओं में सफल होने लगे। ऐसे अनेक चित्रकारों को विशेष शोध व मध्यम से बिविध प्रमाणों के साथ प्रस्तुत करने का ध्येय भावी चित्रकारों के लिये दिशा-निर्देश दे सकेगा।

अतः उक्त संस्थाओं के नवीन कला पद्धतियों का प्रसार इन चित्रकारों ने प्रत्यक्ष एवं अप्रत्यक्ष रूप से ग्रहण कर प्रदेश में आधुनिक चित्रकला का सुभारम्भ किया। इस प्रकार राजस्थान की कला में आधुनिकता का यह सुभारम्भ कला के क्षेत्र में एक अछूता अध्याय है जिसके तत्कालीन कला सन्दर्भो से उक्त चित्रकारों की

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कृतियों एवं उनके कला केन्द्रों को नवीन विधाओं के साथ मुल्यांकित करना ही इस पत्र का मूल ध्येय है। जिससे प्रदेश की आधुनिक चित्रकला का तिथियुक्त प्रमाणित इतिहास निर्धारित किया जा सकेगा।

XIII. 83

A SATIRE IN DRAMATURGY

K. Vijayan, KERALA

Pāthaka, the form of art.

The contribution of Kerala to the cultural heritage of India deserves special attention. In the field of art, it is unique in every sense of the term. The artists of Kerala have evolved and perfected a number of forms of art. Among them *Kūttu*, *Kūtiyāttam*, and *Pāthakam* are given pride of place by the connoisseurs all over the world. *Kathakali* is a classical dance performance and requires technical as well as literary knowledge for its proper appreciation. *Kūttu* and *Kūtiyāttam* are popular forms of art. They employ technicalities to the minimum, and adopt the method of elaboration. Still simplified is *Pāṭhakam*. It is a kind of discourse in which the story is narrated by a single actor. The theme it interprets is always Purāṇic, In language and exposition this old pastime does not differ from those of Kūttu and Kūṭiyaṭṭam. *Pāṭhakam* is presented by the members of the Nambiar community who traditionally played Mizhāvu (a kind of drum), when *Kūttu* and *Kūṭiyattam* were staged. It avoids facetiousness and personal references.

Decadence of Pāthakam.

The glorious days of *Pāthaka* yielded place to its decadence. Actors of low taste and calibre dominated the scene. They took recourse to certain unfair methods of presentation which invited severe criticism from various quarters. Poet Rāmapāṇivāda of the time wanted to raise his voice against the foul practices that overtook *Pāṭhakam*.

A novel method of criticism.

The gifted critic in Rāmapāṇivāda embarked on a new method in attacking the *Pāṭhakam* actors. He culled instances of foul practices they engaged in, and sarcastically prescribed them as the rules of the art. This may perhaps be the first of its kind not only in the history of dramaturgical criticism but also in the field of criticism in general.

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Paper at a glance :

The paper attempts to unfold the unfair methods employed by *Pāṭhakam* actors, which provoked Rāmapāṇivāda to write *Pāṭhakācārakrama*. Incidentally, it is argued that the work is a forerunner to *Naṭāṅkuśa* of anonymous authorship which also criticises vehemently the foul practices of the actors.

Pāṭhakācārakrama on which the paper is based is a short work written by Rāmapāṇivāda in the form of a conversation between a *guru* and a *śiṣya*. It remains yet to be published. It is available in the manuscript form in the Oriental Research Institute and Manuscript Library, University of Kerala. The work is written in Malayalam characters and has 125 *granthās* in all.

XIII. 84

THE UNNOTICED DEVALA-EXPOSITION OF COMETS

Mukund L. Wadekar, BARODA

Devala (also known as Asita Devala) was one of the ancient authorities in the field of *Jyotiṣa*. His original work on *Jyotiṣa* has completely gone into oblivion, The works on *Jyotiṣa*, the commentaries and the *Nibandhas* contain numerous quotations from his work. Varāhamihira has frequently referred to Devala in his *Bṛhatsaṁhitā*. Devela was thus, a predecessor of Varāhamihira (500-550 A.D.). Devala has referred to Garga (about 50 B.C.) in one of his verses. Hence, Devala was posterior to Garga.

In the present article, Devala's exposition regarding the pertinent topic of Comets is dealt with. The present year, that is 1986, being the year of the appearance of Halley's Comet, it is important, necessary and useful to study the mystery about the Comets as it was thought to be by our ancient seers. Devala has described more than 108 Comets of nine kinds, appearing in the triad of asterisms' beginning from *Kṛttikā* and ending in *Bharaṇī*, prognosticating good and evil effects.

XIII. 85

MUDRĀS OF TANTRA AND HASTA-KARAṆAS OF NĀṬYA ŚĀSTRA—A COMPERATIVE STUDY

K. Suprasannacharya, WARANGAL

Mudrās are as old as primitive religious festivals. There Mudrās intended to express the emotions of the sādhakas, constitute a

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mystic language. These Mudrās signifying various meanings, are in hundreds described in Tantras and Āgamas of Śākta, Śaiva and Vaiṣṇava cults. The Iconography also adapted these Mudrās and deities express their compassion and affinty through these Mudrās.

In Vedic rituals, Mudrās play an important role. In Sandhyā-vandana some Twentyfour Mudrās are to be employed before and eight Mudrās after Gāyatrīmantrajapa. Every japa will have Aṅganyāsa and Karanyāsa which are also Mudrās.

In Nātyaśāstra, Bharata called these Mudrās as Hasta karaṇas. They are divided into three categories i.e., Saṁyuta, Asaṁyuta and Nṛtya.

This paper intends to study the relation and similarities between Mudrā and the mystic language of Tantras and Hasta karaṇas of Nātyaśāstra. This study highlights the relationship between Art and religion in ancient India and their synthetic view of life.

XIII. 86

संगीत का चिकित्सा में महत्व

(कालिदास तथा वाग्भट के विशेष सन्दर्भ में)

सी. वसुन्धरा, रायपुर

इस विश्व का प्रत्येक अणु तथा परमाणु संगीत से ही स्पन्दनशील है। संसार की हर विद्या, प्रत्येक शास्त्र, तथा सभी घटक निरंतर संगीत का ही जाप करते हैं। "साहित्यसंगीतकलाविहीनः साक्षात् पशुः।" गीतं वाद्यं तथा नृत्यं त्रयम्..... नृत्यावसाने.....आदि इसी को पुष्ट करते हैं।

सांप्रत कालिदासीय ग्रन्थ से तथा—अष्टांङ्गहृदयकार वाग्भट की दृष्टि से संगीत-शास्त्र मा क्या महत्व है इसका किञ्चित् दिग्दर्शन, इस लेख मे करने का प्रयास किया गया है।

XIII. 87

कादम्बरी में वर्णित ग्रह, नक्षत्र एवं तारा समूह

योगमाया, लखनऊ

वर्ण्य-विषय की विविधता, व्यापकता, सर्वाङ्गीणता, सूक्ष्मता तथा चित्रात्मकता सरस्वती के वरद पुत्र महाकवि बाणभट्ट की बहुमुखी प्रतिभा, अद्भुत पाण्डित्य, मनोरमकल्पनाप्रवणता एवं सूक्ष्म निरीक्षण शक्ति का परिणाम है। सशक्त अनुभूति की सशक्त, सहज अभिव्यक्ति एवं सम्प्रेषणीयता हेतु महाकवि बाणभट्ट द्वारा अद्वितीय

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कथा "कादम्बरी" में अनुस्यूत किये गये अपरिमित ज्ञान-परिधि के विविध विम्वों में आकाशस्थ ग्रह, नक्षत्र, तारे, सप्तर्षिमण्डल, सूर्य, चन्द्रमा, धूमकेतु आदि अपना विशिष्ट महत्व रखते हैं। ये विम्ब महाकवि वाणभट्ट की सूक्ष्म प्रकृतिनिरीक्षण शक्ति, ग्रहों, नक्षत्रों, तारों आदि की शास्त्रीय, वैज्ञानिक तथा सामाजिक मान्यताओं को प्रकाशित करते हैं।

प्रस्तुत प्रपत्र में कादम्बरी में वर्णित मृगशिरा, कृत्तिका, भरणी, मूल आदि नक्षत्रों, मंगल चन्द्रमादि ग्रहों के स्वरूप, सप्तर्षि मण्डल तथा ध्रुव, पुच्छलतारे का विनाशसूचक स्वरूप एवं ग्रहों के प्रभाव का विवेचन किया गया है। वाणभट्ट का तारों से विशिष्ट प्रेम परिलक्षित होता है। अतः उन्होनें "कादम्बरी" में तारों के विविध स्वरूपों को स्थान दिया है। यद्यपि ग्रहों आदि की ज्योतिष शास्त्रीय सिद्धान्तों की व्याख्या नहीं है फिर भी इनके स्वरूप, कार्य, परिणाम आदि का पर्याप्त विवरण है जो पाठकों को सहज रूप से आकृष्ट कर लेता है।

XIII. 88

ĀNANDANĀTHA OF KASMIR AS A COMMENTATOR

Koshlya Walli, JAMMU

A number of manuscripts is found in the research section of the J & K. Govt. Library, Srinagar now shifted to the Central Kashnir University although under the control of the Govt.

One year ago an eighty page manuscript written in Śāradā script was found in above mentioned Library.

The writer of the manuscript entitled—Pratyabhijñā Kaumudi—is Ānandanātha Bhaṭṭāraka of Srinagar, Kashmir. The manuscript is written in Saṁvat 74 (Kashmiri Saṁvat), in the month of śrāvana, kṛṣṇapakṣa, on saptamī, in Vṛśchika lagna.

The manuscript comprises handwritten eighty pages. The number of ślokas is two hundred.

The manuscript is an attempt to write a commentary on Pratyabhijñāsūtra of Śrī Utpaldevā. Keśava Misra wrote 'Tarkabhaṣā' for the understanding of the lesser people of lesser interest in the depths of Nyāya, as Sadananda wrote Vedantasara' to help understand the Vedanta philosophy. Likewise, Bhaṭṭāraka Ānandanātha wrote 'Pratyabhijñā Kaumudī' to keep the interested persons to understand Śrī Utpaladeva's Isvarapratyabhijñyā.

The commentator has studied intensely all the systems of Indian Philosophy, read Tantrāloka of Abhinavagupta in particular and other works in general.

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The commentator is equally well versed in Alaṁkāra Śastra.

According to Ānandanātha, he alone is entitled to read Pratyabhiñā Śastra, who feels—"I am bound" and determines—'Let me be free'—He is entitled to read Pratyabhijña Śāstra. This is the sum and substance of the first Āhnika.

In the second Āhnika, among other things, the commentator dwells upon two powers—knowledge and action—Jñāna and Kriyā. In the Āhnika, Ātmā is discussed from the view point of various systems of Indian Philosophy. Knowledge and the knowable can be seen elaborated upon in the fourth Āhnika. The fifth Āhnika deals with the true nature of Ātmā. The details of the knower and the knowable can be seen in the eighth Āhnika. The commentator discusses śakti and śaktimān in the tenth Āhnik. This is follwoed by the details of kriyā and śakti, sakrama and akrama, in the first Āhnika of Kriyādhikāra. Lokavyavahāra is described in the second Āhnika of Kriyadhikara. In the third Āhnika is given the details of Prameya etc. The fourth Āhnika gives the significance of Icchā, Jñāna and Kriyā. The various elements of the creation are discussed in the first Āhnika of the Āgamādhikāra. The second Āhnika discusses Vijñānākala, besides Pralayākala and Sakala. Also, is discussed Prānāpanasamana and Vyāna. Jagrata, Svapna, Suṣupti, Turīyāturiyatita are five types. From 'a' to 'ha' is covered the whole creation. The creation comprises sentient and insentient things. Maheshwara is Jñāna Kriyāvan. The commentator regards Somānanda's Śivadriṣṭi as an authority. He does not find any difference between a true teacher and Lord Śiva or the ultimate power as we call him. Knowledge of the self in the real sense of the term is emancipation. Knowledge is for true freedom. There is no difference between Yoga and selfless action. So far as one is infatuated one is having ignorance.

The sum and substance of his commentary he gives by saying that emancipation is the expansion of the real self.

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XIV. South-East Asian Studies

XIV. 1

SOCIAL LIFE IN CENTRAL JAVA IN THE ANCIENT TIMES FROM INSCRIPTIONS

Karabi Mitra Bandyopadhyay, CALCUTTA.

The enormous importance of the data supplied by inscriptions is admitted by every scholar. Through a deep and analytical study of the inscriptions, one can find out much useful information bearing on the subject.

I have selected only the inscriptions of Jaca for present paper.

These cover the period from the 7th-8th century to 928 AD, when the centre of political and cultural gravity shifts from the centre of the island. Other sources of information refer to the Chinese texts of the contemporary period, the Perso-Arabic sources and reliefs on the temples of central Java.

These inscriptions illuminate the darkness of past history and highlight different aspects of contemporary social life like :

Social classifications and Varna system, position of women and other aspects of social life like Property Ownership, Marriage System, Food and Drink Habits, Burial Rites, ancestral worship, spirit worship etc. are known through deeper study of these inscriptions.

In this way we come to know that ancient central Javanese social life presents a picture of rich, prosperous, energetic and virile life style.

XIV. 2

BRAHMANICAL RELIGIOUS SYSTEM : CONTACT AND ADJUSTMENT IN ANCIFNT CAMBODIA.

Jash Pranabananda, VISVA-BHARATI

Since the days of Indian settlement in Cambodia, Hinduism occupied an important position in the domain of religion. Though the antiquity of Indian cultural contact with Cambodia goes back to the pre-Christian era, yet direct evidences of its spread to this country even during the first four centuries of the Christian era was rather scanty. It was the commercial interaction between India and Southeast Asia that set the stage for the introduction of

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Indian culture in these regions. In fact, commerce, culture and religion have in past time been closely interrelated intrusive forces with which Southeast Asia has had to reckon. At first, the introduction of Indian religion, both Hinduism and Buddhism, was associated with commercial enterprise. Indians who voyaged overseas to these region naturally carried with them the ideas and practices of Hinduism and Buddhism. A way of life rather than an organised religion, Hinduism was closely associated as it is today with the caste system of Indian society ; its priests were Brahmanas, members of the highest caste.

Whatever be the precise nature and age of the process of Indian cultural alliance and influence, its extent was deep and extensive, and its impacts were felt in every sphere of their cultural and religious life. It is interesting to note that it was not a mere imitation of the patterns, maturing on Indian soil, but was a creative development exhibiting an independent tendency, at least, in some cases.

XIV. 3

THE TONAL DETERMINATION OF THE INDO-ARYAN LOANWORDS IN THE THAI LANGUAGE

Subhrangsu Indraruna, THAILAND

The Thai language is traditionally assumed for a long time as belonging to the Sino-Tai group in the Sino-Tibetan family, but modern linguists have a trend to regard it as a member of an independent speech family called Tai. The languages of this family are mainly spoken in the regions of Southeast Asia, southern parts of China and also some parts of India. The Thai language itself is spoken within the boundaries of Thailand, which was formerly called Siam.

There are some significant and distinctive characteristics of this language to be noted. Firstly, it is a tonal language i.e. each syllable must have a fixed tone. Secondly, it is called an isolating language, as its indigenous words are mostly monosyllabic and completely non-inflectional. Thirdly, syntax plays a prominent role in this language while morphology is almost nothing at all, therefore, the meaning of each word, whether grammatical or lexical, is mainly comprehended by its context, not by its inflection.

Evidently, it is known that there has been a connection between

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India and southeast Asia since the ancient times. This relationship led to a vast exchange of culture in history. Language is also a part of culture, and is used as the means of culfural exchange. That is why a large number of Indo-Aryan loanwords come to play and important role in Thai vocabulary. The number of them is probably more than two thousand, most of which are derived from Pali and Sanskrit. They are used for kings, queens, royal familes and monks ; used as religious, poetic, literary and technical terms ; used in formal expressions and even in everyday life.

So far as phonology is concerned, almost all of these loanwords are changed in accordance with the native tongue. The words are usually shortened by the elision of some sounds or syllables, and as they are adopted into a tonal language, each syllable must have its own tone.

This article shows how the tones come to the Indo-Aryan loanwords and how they are determined. It deals with the consonant, vowel and tone systems, the syllabic structures, the tonal dotermination of the indigenous words and how to apply these principles to the loanwords.

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XV. West-Asian Studies

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XVI. Pandit Parishat Section

XVI. 1

धर्मः परिवर्तनशीलो न वा

श्रीजयदेव गङ्गोपाध्याय शास्त्री

धर्मशब्दस्य प्रवृत्तिनिमित्तमाश्रित्य भारतीयै र्बहुधालोचनं कृतम्। वस्तुगत्या-विषयेऽस्मिन् न संवदन्ति पण्डिताः। तथापि योऽसौ धारयति ध्रियते वा स एव धर्मः सनातनः शाश्वतः। एतद्देशप्रसूतानां कृते योऽसौ वेदप्रमाणकः श्रेयःसाधनं धर्मपदाभिधेयः तस्य परिवर्त्तनं भवतु इत्युच्चरिते धर्मप्राणानां मनसि महानुद्वेगः उत्पद्यते। वस्तुतस्तु सुप्राचीनकालागतानां धर्मशास्त्राणामद्यत्वेऽपि आधुनिककालेऽपि कथं प्रामाण्यं स्यात् इति वदताम् आधुनिकानां विरागं जनयन्ति वेदवेदाङ्गवेदान्तादि-शास्त्रसम्मतं धर्ममनुकुर्वाणा धर्मनिष्ठाः। यस्मिन् धर्मे परिवर्तनं न भवति तस्यैव सनातनधर्म इति नाम। अतएव अस्माकं परिवर्तनस्य कथैव नोदेति इति केचन।

किन्तु निष्पक्षपातमालोचनं क्रियते चेत् पश्यामो यद् बहोः कालात् पूर्वमेव धर्मविषये परिवर्तनं बोभूयते स्म। जानन्ति सर्वे विद्वांसः यत् धर्मविषये तन्त्रशास्त्रस्य प्रामाण्यमादौ अस्वीकृतमासीत्। एतद्विषये वेदनिष्ठानां कुमारिलभट्टादिदार्श-निकानाम् आलोड़नं दृष्टिपथं सर्वेषाम् आकर्षति। किन्तु काले गते तस्यैव तन्त्रस्य प्रामाण्यं स्वीकृतम्। हारीतस्मृतितः कुल्लूकभट्टेन मन्वर्थमुक्तावलीकारेण उद्धृतं श्रुतिस्तु द्विविधा वैदिकी तान्त्रिकी च इति। एवमपि दृष्टं धर्मनिबन्धेषु यत् पुराणानां प्रामाण्यं पाशुपतपाञ्चरात्रादीनां च श्रेयस्करत्वमस्वीकृतम् किन्त्वधुना पुराणप्रोक्त-व्यामिश्रधर्मेण वैदिकधर्मस्यापि अपसारणं सञ्जातम्। वैदिकानाम् आर्याणां यागहोमादयो धर्माः अवैदिकानां द्रविड़ाणां पूजा एव धर्मः। याग-पूजनयोः संमिश्रणेन एव हिन्दूनां धर्मस्य अवस्थितिः। अद्यत्वे वैदिक-पौराणिक-आर्यानार्य-याग-पूजाप्रभृति-शब्दैः धर्मस्य प्रभेदकरणं वक्तुः मूर्खत्वमेव प्रकटयिष्यति। एवं परिवर्तनद्वयं साधितम्। किञ्च कलिवर्ज्यपदेन इदमेव ज्ञायते यत् धर्मशास्त्रप्रवक्तारोऽपि धर्मविषये परिवर्तनं भवति इति जानन्ति स्म। केचिद्वदन्ति यत् स्मृतिप्रामाण्याधिकरणे मीमांसाशास्त्रीये यदुक्तं तेनैव उच्चावचधर्माचरणस्य अवकाशः स्वीकृतः आचार्यैः। तत्र तत्र देशविशेषस्य आचारोऽपि धर्मे ग्राह्यो भवति, अत्र बौधायनोक्तं स्मर्तव्यम्। किमेतत् धर्मे परिवर्तनशीलत्वस्य सूचकं न वा ?

विवाहविषये ब्राह्मणानां कृते मनूक्तम् "असपिण्डा च या मातुरसगोत्रा च या पितुः—" इत्यादि वचनं सगोत्राविवाहनिषेधपरम्। किन्तु देशान्तरे काश्यपादीनां कतिपयगोत्राणां कृते "अमीषां पञ्चगोत्राणां गोत्रदोषो न विद्यते" इति कथयित्वा सगोत्राविवाहं प्रचालयन्ति केचित् प्रमाणयन्ति च ते गदाधरोक्तं कालसारग्रन्थम्। इत्थं विचारे क्रियमाणे आचारमूलकस्य धर्मस्य परिवर्तनं सम्भवति इति ज्ञायते। तत् कथं केन प्रकारेण कियत् परिमाणं कर्तव्यम् आधुनिके काले तस्मिन् विषये विद्या-

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विद्योतितान्तःकरणाः विद्वांस एव प्रमाणम्। तस्मिन् विषये वक्तुं नोत्सहते वराकोऽयम्। पुनश्च स्मर्तव्यमस्मिन् प्रकरणे मानववचनम्—

अन्ये कृतयुगे धर्मास्त्रेतायां द्वापरे परे।
अन्ये कलियुगे नृणां युगह्रासानुरूपतः। I. 85.

XVI. 2

सामन्तभद्रीयप्रमाणविचारः

पं० गोकुलचन्द्रजैनः

भारतीयदर्शनेषु प्रमाणविचारस्य प्रकृष्टं स्थानम्। अस्मिन् प्रमाणविचारे जैनदार्शनिकैः विशिष्टमवदानं कृतम्। समन्तभद्र-सिद्धसैनप्रभृतिभिराचार्यैः जैनदर्शने प्राचीनपरम्परानुरूपं प्रमाणविचारस्य धरातलं विनिर्मितम्। तदोपरि भट्टाकलंक-विधानन्दमहोदयैः जैनप्रमाणशास्त्रस्य महाप्रासादो निर्मितः। माणिक्यनंदि-प्रमाणचन्द्र-वादिराज-वादिदैवसूरि-हेमचन्द्र-यशोविजयप्रभृतिनां जैनसम्मतप्रमाणविचारे महनीय-मवदानं वर्तते। पत्रेऽस्मिन् संक्षेपेण सामन्तभद्रीयप्रमाणविचार प्रस्तुतीकृतः।

जैनदर्शने प्रमाणविचारस्य पूर्वं दार्शनिकानां चिन्तनस्य महत्त्वपूर्णो विषयः ज्ञान-विचार आसीत्। ज्ञानस्य स्वरूपं बहुभिः वितर्कैः विनिर्धारितम्। आत्मसापेक्षत्वात् ज्ञानं प्रत्यक्षत्वं भजते, इन्द्रियसापेक्षत्वाच्च परोक्षत्वम्। एवं प्रत्यक्ष-परोक्षरूपेण विभक्तेऽपि, ज्ञानं कृते प्रमाणशब्दस्य प्रयोगो नात्र दृश्यते। अस्यामवस्थायां ज्ञानस्य सम्यकत्वमिथ्यात्वरूपत्वं मोक्षमार्गोपयोगित्वेन निर्धारितम्। यज्ज्ञानं मोक्षमार्गोपयोगि तत् सम्यकज्ञानं यच्च न मोक्षमार्गसंसाधकं तन्मिथ्याज्ञानमभिहितम्। स्वामिसमन्तभद्रेण ज्ञानविचारस्यैमां परम्परानुसृत्य प्रमाणस्य विचारः प्रारब्धः। आचार्यस्यास्य दार्श-निकग्रन्थेषु संक्षेपेण तथापि सुष्पष्टरूपेण प्रमाणस्य लक्षणम्, तस्य भेदाः प्रमाणस्य विषयः, तस्य फलं च प्रतिपादितं वर्तते। तमेंवाश्रित्य भट्टाकलंकविधानन्द-प्रभृतिभिः प्रमाणशास्त्रीयविचारः प्रवंधित, युगीनसन्दर्भे च तस्य विश्लेषणं कृतम्। तथा च दर्शनान्तरेषु प्रचलिता प्रमाणशास्त्रीयशब्दावलि जैनप्रमाणशास्त्रे समायोजिता।

जैनदर्शनस्य कतिपयविद्वद्भिः स्वामिसमन्तभद्रस्य 'स्वपरावभासकं यथा-प्रमाणम् भुवि बुद्धिलक्षणम्' इति (श्लोक-६३) स्वयम्भूस्तोत्रात् उद्धृत्य, इदं सामन्तभद्रीयं प्रमाणस्वरूपमिति प्रतिपाद्यते। तत्तु सुविचारिते सति समीचीनं न प्रतिभाति। सुविदितं यत् समन्तभद्रस्य 'आप्तमीमांसा' नामधेयः प्रमुखो दार्शनिको ग्रन्थः। अस्यैव ग्रन्थोस्योपरि भट्टाकलंकदेवैः 'आप्तमीमांसाभाष्यम्' रचितं तथा च तदनन्तरं विद्यानन्दमहोदयैः 'अष्टसहस्री' इति नाम्ना प्रसिद्धा 'आप्तमीमांसालंकृतिः' विरचिता। आप्तमीमांसायां समनन्तभद्रपादाः पूर्वं प्रमेयविचारप्रसंगेन विभिन्नदार्शनिकमतात् समीक्ष्य स्वसम्मतप्रमाणलक्षणं भेदांश्च निम्नांकितकारिकया प्रतिपादयन्ति—

'तत्त्वज्ञानं प्रमाणं ते युगपत्सर्वभासनम्।
क्रमभावि च यज्ज्ञानं स्याद्वादनय-संस्कृतम्॥' का० १०१॥

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अत्र तत्त्वज्ञानशब्देन 'प्रमाणं सकलादेशी' इति नीत्या केवलज्ञानस्य 'प्रमाणत्वं प्रतिपादितम्, तच्च 'युगपत्सर्वभासनम्' इति विशेषणेन स्पष्टीकृतम्। अतःपरं यदांशिकं ज्ञानं तस्य प्रमाणत्वं स्याद्वादनयरीत्या प्रतिपादितम्। यतः ज्ञानमिदं कमेण भवति, अतएव "क्रमभावि" इति विशेषणं निहितम्। एतेनेदमपि संसूच्यते यत् प्रमाणस्य भेदाः मूलरूपेण द्वे भवतः—प्रथमं तत्त्वज्ञानम्, द्वितीयं च क्रमभावि-ज्ञानम्। क्रमभाविज्ञानस्यैवान्ये भेदा भवन्ति।

प्रमाणस्य विषयः प्रमाणस्वरूपनिरूपणस्य पूर्वमेव समन्तभद्रैः सम्यक् विश्लेषितम्, इत्युक्तमेव।

समन्तभद्रैः प्रमाणस्य फलं निम्नांकितकारिकया निर्दिष्टम्—

'उपेक्षा फलमाद्यस्य शेषस्यादानहानधीः।
पूर्वा वाज्ञानांशो वा सर्वस्यास्य स्वगोचरे॥ (आप्त मी० का० १०१)

आद्यस्य प्रमाणस्य अर्थात् तत्त्वज्ञानस्य फलमुपेक्षा-रागमोहाभावः। शेषस्य अर्थात् क्रमभाविज्ञानस्य फलं द्विविधम् आदानं ग्रहणं तथा हानं त्यागः तयोः धीः बुद्धि इत्यर्थः। एतेषां सर्वेषां प्रमाणानां फलमुपेक्षा अथवा अज्ञाननाशोऽपि अस्ति।

एवं शोधपत्रेऽस्मिन् सोपत्तिकं सामन्तभद्रीयप्रमाणविचारः कृतः।

XVI. 3

अपूधकृतकृष्णगीतमालाशतकम्

उमारमण झा, जम्मु

विविधशास्त्रमर्मज्ञानां साहित्यशास्त्रधुरन्धराणां मैथिलकवीनां पण्डितप्रकाण्ड श्रीअपूध झा शर्मणां कृष्णगीतमालाशतकमद्भूतं भक्तिरसपरिपूर्णं चित्ताकर्षकं काव्यमस्ति।

अस्मिन् काव्ये सर्वाण्यपि पद्यानि परमात्मनः श्रीकृष्णस्य चरितमलम्ब्यैव ग्रथितानि दृष्टिपथमायान्ति। केचिच्छ्लोकाः पूर्वकवीनां संगृहीता इत्यपि ग्रन्थकारेण ग्रन्थान्ते सूचितम्। ग्रन्थारम्भे केचित् श्लोका मंगलात्मकाः दृश्यन्ते। यथा—

शम्भो! स्वागतमास्यतमित इतो वामेन पद्मोद्भव,
क्रौञ्चारे कुशलं सुखं सुरपते वित्तेश नो दृश्यसे।
इत्थं स्वप्नगतस्य कैटभरिपोः श्रुत्वा यशोदा गिरः
किं किं बालक जल्पसीत्यनुचितं थूथूकृतं पातु वः॥

ग्रन्थे दार्शनिकभावा अपि दृश्यन्ते—

रे चित्त! चिन्तय चिरं चरणं मुरारेः
पारं गमिष्यसि यतो भवसागरस्य।
पुत्राः कलत्रमितरे नहि ते सहायाः
सर्वं विलोक्य सखे! मगतृष्णिकाभम्॥

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ग्रन्थान्ते—

जीर्णगीतहरिपद्यमणीनां
श्रीअपूधरचिता शुभमाला ।
कृष्णतस्करकरत्रुटिताऽभून्
मार्पिता हि भवतश्चरणाब्जे ।।
इति श्रीकृष्णगीतमालाशतकम् ।।

XVI. 4

ब्रह्माभिन्ननशब्दतत्वम्

नरेश झा, अहमदाबाद

स्फोटोऽयमान्तरः प्रणव रूप एव । "ओंकार एव सर्वा वाक् सैषा स्पर्शोष्मभिर्व्यज्यमाना बह्वी नाना रूपा भवति" इति श्रुत्या शब्दस्फोटस्यैव ओंकाररूपत्वसम्भवात् ।।

प्रणवश्च परापरभेदेन द्विविधः । तत्र परो ब्रह्मात्मकः अपरश्च शब्दात्मकः ।। सूतसंहितायाम् यथोक्तम्—

परः परतरं ब्रह्मज्ञानानन्दादिलक्षणम् ।
प्रकर्षेण नवं यस्माद् परंब्रह्म स्वभावतः ।।
अपरः प्रणवः साक्षाच्छब्दरूपः सुनिर्मलः ।
प्रकर्षेण नवत्वस्य हेतुत्वात् प्रणवः स्मृतः ।।

तदर्थस्तु—सत्यज्ञानानन्दादिरूपं ब्रह्म यतः प्रकर्षेण नवं निःशेषविकारराहित्येन कूटस्थं तथा प्रकर्षेण नवस्तत् प्राप्तिरूपो यस्मादिति विग्रहबलेन शब्दोपि प्रणव इति ।।

अतश्च द्वादशस्कन्धे श्रीमद्भागवते अ० ६ श्लोक (36-44)—

समाहितान्मनो ब्रह्मन् ब्रह्मणः परमेष्ठिनः ।
हृद्याकाशादम्नादो वृत्तिरोधाद् विभाव्यते ।।
ततोऽभूत् त्रिवृदोङ्कारो योऽव्यक्तप्रभवस्वराट् ।
यत्तल्लिङ्गं भगवतो ब्रह्मणः परमात्मनः ।।

तत्र प्रथमं वेदाविर्भावप्रकारमाह समाहितात्मन् इत्यष्टभिः श्लोकैः । प्रदर्शयता वेदव्यासेन परापररूपस्य प्रणवस्य अव्यक्तरूपस्य भगवतोलिङ्गत्वम् । एवं भावोपासकानां मोक्षफलत्वम् । तथा प्रणवरूपस्फोटश्रावकत्वेन "परमात्मा लक्षितः" जीवस्तु न तथा तस्य करणाधीन ज्ञानवत्वात् । किञ्च तत्रैव समस्तदेवतावाचकत्वं सर्वप्रपञ्चकारणत्वञ्च प्रणवरूप स्फोटस्यैबोक्तम् ।। एवन्तर्हि वेदसृष्टिः प्रतिपादिता ।।

महान् परब्रह्मरूपो देवो अन्तर्यामिरूपः शब्दो मर्त्येषु आविष्टः, इति भाष्योक्तमपि संगच्छते योगदर्शनेपि तस्यैव प्रणवस्य श्रुत्या सर्वनादत्वमुक्तम् । एतदभिप्रायेणैव

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सप्तशत्याम् "अर्धमात्रा स्थिता नित्या य्यानुच्चार्य्या विशेषतः" इत्युक्तम् प्रतिभायां विष्णुबुद्धिवत् ओंकारो ब्रह्मबुद्ध्योपास्यमानः ।। "अपि प्रयोक्तुरात्मानम्" इत्यादिना—शब्दस्यैव परमात्मरूपत्वं हरिणाप्युक्तम् ।। "चत्वारि वाक्परिमितापदानि" इति भाष्योदाहृतश्रुतिमूलकम् ।। अनेन परा-पश्यन्ती-मध्यमा-वैखरी-रूपशब्द ज्ञनकत्वमेव ब्रह्मणि शब्दपरत्वं दर्शितम् । मूलाधारादुत्थितः नाड़ीद्वारेण कार्य्याणि करोति इति स्पष्टंभवति ।।—वैखरी कण्ठदेशगा शब्दनिष्पत्तिः मध्यमा हृदिस्था श्रुतिगोचरा, स्फोटव्यञ्जकः । पश्यन्तीआन्तरार्धा नाभिसंस्थिता इति । परा—मूलचक्रस्था सूक्ष्मा बागनपायिनी । इयं योगिनामपि अगम्या अतएव "त्रय्या वाचः" हरिणा "अनाप्तम्" श्रुतिरपि तिसृभिर्विरहितम् एवं गुहा त्रीणि निहिता नेङ्गयन्ति तुरीयं वाचो मनुष्या वदन्ति इति भाष्योक्तमपि संगच्छते ।। "स्वरूप-ज्योतिरेवान्तः परावागनपायिनी" इति महाभारत्येप्युक्तम् ।। "शब्दब्रह्माभवत् परा" इति "अनादिनिधनं ब्रह्म" इत्यादि हरिकारिकोक्तम् "न सोऽस्ति प्रत्ययो लोके" इत्यादिना सर्वमपि ज्ञानं शब्दविषयकमेवेति स्पष्टम् ।।

एतदेवाहुः शारदातिलकेपि एवमन्यत्रापि । शब्दार्थरूपं जगत्, शब्दब्रह्म यदूचिरे, शब्दब्रह्मेति मे मतिः, परापरविभागेन पराशक्तिरियं स्मृता । शब्दब्रह्ममयो विभुः, शक्तिरियंशुभा, तस्मादासीत् परा ततः, जाता वर्णाः विन्दोः ।

चैतन्याभासविशिष्टतया प्रकाशिका मायानिष्यन्दा परा वाक् ।। विन्दोः सर्व-व्यापित्वात् तदंशस्यैव सर्वं जन्तुचैतन्यरूपत्वात् शब्दब्रह्मता भवत्येव ।।

अव्यक्तो नादविन्दुमय एव व्यापको ब्रह्मात्मकः शब्दः शब्दब्रह्म इत्यर्थः ।।

"यदन्तः शब्दतत्त्वन्तु नादैरेवं प्रकाशितः" हरिः अक्षराणामकारस्त्वं स्फोटस्त्वम् वर्णसंशयः । इति—

प्रणव एव ब्रह्मपदव्यवहार्यः ।।
ब्रह्मतत्त्वमेव शब्दरूपतया भाति ।।

एवञ्चोक्तप्रकारेण ज्ञाप्यमानम् अतएव उपाधिरहितम् अविनाशि "अविनाशि तु तद्विद्धि येन सर्वमिदं ततम् ।। यस्सर्वेषु भूतेषु नश्यत्सु न विनश्यति" इत्यादि स्मृतेः । एतादृशं यद् ब्रह्म तदेव शब्दतत्त्वम् ब्रह्माभिन्नमिति हर्यादयः जानन्ति ।।

इत्थं निष्कृष्यमाणम् यच्छब्दतत्त्वम् निरञ्जनम् ब्रह्मैवेत्यक्षरं प्राहुस्तमै पूर्णात्मने नमः ।।

XVI. 5

प्रतिबन्धकताविमर्शः

दीननाथत्रिपाठी-नवतीर्थ-महाचार्यः, कलिकाता

प्रतिबन्धकशब्दस्य सामान्यतो विरोधित्वार्थकत्वमुच्यते । यथा घटवद्वृक्ष इति ज्ञानं प्रति घटाभाववान् वृक्ष इति निश्चयः प्रतिबन्धको विरोधीत्यर्थः । घटाभाववान् वृक्ष इति निश्चये जाते घटवद्वृक्ष इति ज्ञानस्य निवृत्तिर्भवति । प्रतिबन्धकनिश्चये

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अनाहार्याप्रामाण्यज्ञानानास्कन्दितत्वं निवेश्यम् । आहार्यज्ञानस्य प्रतिबन्धकत्वाभावात् । वाधकालीनेच्छाजन्यं ज्ञानमाहार्यम् । शुक्तौ रजतत्वाभाववत्त्वज्ञानकालेऽपीच्छया इदं रजतमितिज्ञानं जायते । तादृशाहार्यज्ञानं न प्रतिवन्धकम् । भूतले घटवत्ताज्ञान-कालेऽप्याहार्यात्मकघटाभाववद्भूतलमितिज्ञानेन भूतलघटवत्ताज्ञानं न प्रतिबध्यते । वस्तुतो जलशून्यदेशे "जलाभाववानयं देशः" इति ज्ञानोत्पत्त्यनन्तरं जलवानयं देश इति यदि कस्यचित् ज्ञानं भवति, तस्मिन् ज्ञाने च "इदं ज्ञानमप्रमा" इत्यप्रामाण्यज्ञाना-स्कन्दितत्वमवगाहेत तर्हि न तेन ज्ञानेन जलाभाववद्देशज्ञानस्य वाधो न भवति इति वाधकज्ञाने अप्रामाण्यज्ञानानास्कन्दितत्वं निवेश्यते । शुक्तौ "इदं रजतं न वा" इति संशयज्ञाने जाते तेन "इदं रजतमिति" भ्रमो न निवर्तते इत्यत प्रतिबन्धकज्ञाने निश्चयत्वं निवेश्यम् । "ह्रदो वह्निमान्" इति शाब्दवुद्धौ भ्रमानुमितौ वा जातायाम-पि ह्रदेन लौकिकसन्निकर्षे सति ह्रदो वह्न्यभाववान् इति निश्चयो भवति, नतु तादृशनिश्चयस्य वह्निमद्ह्रदविषयकानुमित्यादिना निवृत्तिर्भवति इति प्रतिबध्यज्ञाने लौकिकसन्निकर्षाजन्यत्वं विशेषणीयम् । शङ्खो न पीतः शङ्खत्वात् इत्यनुमित्या शङ्खे पीतत्वाभावनिश्चये सत्यपि पित्तदोषदूषितलोचनस्य शङ्खे पीतताबुद्धिर्भवत्येव इति प्रतिवध्यज्ञाने दोषविशेषाजन्यत्वमपि निवेशनीयम् । ज्ञाने तद्वत्ताबुद्धिं प्रति तदभाववत्ताबुद्धिः तदभावव्याप्यवत्ताबुद्धिर्वा प्रतिबन्धिका भवतीति लौकिकसन्निकर्षा-जन्यदोषविशेषाजन्यतद्वत्ताबुद्धिं प्रति अनाहार्याप्रामाण्यज्ञानानास्कन्दित-तदभाववत्ता-तदभावव्याप्यवत्तान्यतरनिश्चयः प्रतिवन्धकः इत्येवं प्रतिबन्धकभावनिरूपणं संक्षेपतः ।

ज्ञानातिरिक्तस्थलेऽपि स्वातन्त्र्येण मणिमन्त्रादीनां प्रतिबन्धकत्वं स्वीक्रियते । मणि-मन्त्रादयः स्वातन्त्र्येण दाहादिप्रतिबन्धकाः । एवं कामिनीजिज्ञासायाः स्वातन्त्र्येण ज्ञानमात्रं प्रति प्रतिवन्धकत्वं वर्तत इति । कार्यानुकूलधर्मविघटकत्वं प्रतिवन्धकत्वमिति केषाञ्चिन्मतमप्यस्ति ।

XVI. 6

स्वभावोक्तेरलङ्कारत्वम् ?

दशरथ द्विवेदी

गतोऽस्तमर्कः भातीन्दुः किं काव्यं भामहोऽब्रवीत् ।
स्वभावोक्तिश्च जातिश्चेत्याद्यासालंङ्कृतिर्मता ।।१।।
भिन्नं द्विधा स्वभावोक्तिर्वक्रोक्तिश्चेति वाङ्मयम् ।
दण्डिनोक्तेति भोजस्तु रसोक्तिमपि समूचिवान् ।।२।।
डिम्भादिस्वक्रियारूपवर्णनं मम्मटादयः ।
स्वभावोक्तिं वदन्तोऽत्र कुन्तकं विस्मरन्ति नु ।।३।।
स्वभाव एव भावानां प्राणप्रदः कथं भजेत् ।
अनलङ्कृतित्वं तस्यासीदभिप्रायो न संशयः ।।४।।
विभिन्नेषु मतेष्वेवं सत्सु पन्थाः कः शोभनः ।
विचारोऽत्र निवद्धोऽस्ति निबन्धे सुसमाहितः ।।५।।

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XVI. 7

किं शास्त्रहीनाः कवयो भवन्ति ?

मल्लिकार्जुनः परड्डी, धारवड

शास्त्रहीना भवन्त्येव गवयः कवयोऽवनौ ।
प्रायो वर्तते काव्यशक्तिहीनेषु भावना ।।१।।

रससिद्धा विदग्धा ये कवयः कायनश्वरा ।
यशःकायम्पराः सन्तो जयन्ति भुवनत्रये ।।२।।

शास्त्रकाराः प्रयत्नेन कवित्वदर्शने रताः ।
काव्यप्रभावसंमूढाः कवितादासतां गताः ।।३।।

शास्त्रेण प्रभुतादर्पात् नीतिर्या भुवि बोध्यते ।
सैव कान्तानयेनात्र सानन्दं हि निरूप्यते ।।४।।

काव्यस्य शास्त्रयोनित्वात् शास्त्रसंपत्परिग्रहे ।
कवीनां धीयतां प्रज्ञाशालिनी धीरखण्डिता ।।५।।

प्रतिभाशालिनः काव्ये व्युत्पत्तिहीनता भवेत् ।
मिष्टान्ने मक्षिकापातो यथा कस्मै हि रोचते ।।६।।

प्रतिभावेशवशो यावत् शास्त्रदुष्टं प्रचक्षते ।
न हि तत्साधुकाव्यत्वं भजते गौरवास्पदम् ।।७।।

अलौकिकाश्च शास्त्रार्थविरुद्धा अपि भूतले ।
कवीनां समयाः श्लाघ्या नीतिबोधनिरूपणात् ।।८।।

उपमादि प्रयोगोऽपि अशास्त्रीयं यदुच्यते ।
दोषनाम्ना विनिन्द्यं तद् वामनादिमुनेर्मते ।।९।।

आर्षमित्येव यः काव्ये दोषपूर्णं प्रमादतः ।
प्रयुङ्क्ते कविनामासावाचन्द्रं भुवि निन्द्यते ।।१०।।

विद्यास्थानानि सर्वाणि गण्यन्ते काव्ययोनिषु ।
तैर्विना काव्यलाभोऽपि प्राप्तुमेव न शक्यते ।।११।।

कवयः क्रान्तदर्शित्वात् ऋषितुल्या भवन्ति ये ।
तेषां च कविमुख्यानां दोषलेशो न विद्यते ।।१२।।

शास्त्रसंपन्नता यस्य काव्यहीनस्य जायते ।
क्लीबस्य शस्त्रविद्येव निष्फला सफला भवेत् ।।१३।।

शास्त्रपाण्डित्यहीनस्य कवित्वं यदि सिद्धयति ।
द्वित्रा वा पंचषा लोके भवन्ति कवयः कथम् ।।१४।।

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अन्ततो निर्णयः—

निपीतसारस्वतसिन्धुसाराः
कवित्वलाभे सबला भवन्ति ।
अन्ये पुनर्लोककृतोपहासाः
लिखन्ति किंचित् कविनामभाजः ॥१५॥

XVI. 8

निरुक्ते शब्दानां व्याप्तिमत्त्वम्

रामाशीषपाण्डेयः, राँची

शब्दस्य मूलं ध्वनिर्व्यपदिश्यते । अर्थावबोधे निरपेक्षतया पदजातं यन्नोक्तं तन्निरुक्तमिति समग्रं नामाख्यातोपसर्गनिपातात्मकं वैदिकं लौकिकञ्चार्थावबोधनपरं पदजातं शब्दाख्येनाख्यायते । तत्र शब्दानां व्याप्तिमत्वमिति यास्काचार्यस्योपस्थापनम् ।

पूर्वपक्षे 'इन्द्रियनित्यं वचनम्—नि० १।१ इति श्रीमदौदुम्वरायणाचार्यस्य शब्दविषयकं मतं यास्केन समालोचितम् । तत्रेन्द्रियनियतत्त्वे सति वचनस्य तस्य भेदादिकं संकटापन्नमिति यास्कीयो विचारः । 'व्याप्तिमत्वात्तु शब्दस्य—नि० १।१ इत्यनेन सर्वमुपपद्यत इति शब्दानां व्याप्तिवमत्वस्य यास्कीयः सिद्धान्तः । प्रसंगेऽस्मिन् तेषां प्रयोगक्षेत्रं व्यापकमिति विवेचनम् । पुनश्च स्फोटसिद्धान्तेन नित्यसिद्धान्तेन च व्याप्तिमत्वसिद्धान्तस्य सम्बन्धः । डॉ० लक्षणस्वरूपस्य तद्विषयको विचारः । आधुनिकभाषाविज्ञानक्षेत्रे शब्दानां व्याप्तिमत्त्वस्य ग्रहणम् ।

निष्कर्षतः शब्दविज्ञानक्षेत्रे शब्ददर्शने च यास्काचार्यस्य सिद्धान्तः सर्वथा समादरणीय इति ।

XVI. 9

तिथ्यनध्यायाः सर्वथा वर्जनीयाः

श्रीसदाशिव प्रहराजः, कटकम्

अस्माकं सभ्यता संस्कृतिश्चातीव पुरातन्यौ भवतः । अस्माकं वेदेषु, उपनिषत्सु, सूत्रेषु, स्मृतिषु पुराणेषु, काव्यनाटकादिषु च सा सनातनी संस्कृतिः सम्यक् रूपायिता दृश्यते । तपःपूता, जितेन्द्रियाः सकल-लोकैक-हितपरायणा महर्षयस्तेषां दिव्यया दृष्ट्या दृष्टं तत्त्वजातं सकलविश्वकल्याणाय वेदादिषु प्रख्यापितवन्तः । तस्मादस्माकं संस्कृतौ शास्त्राणां स्थानमतीवमहत्त्वपूर्णं वर्तते । भगवता श्रीकृष्णेन गीतायां यथार्थं हि समुद्घोषितम्—

तस्माच्छास्त्रं प्रमाणं ते कार्याकार्यं-व्यवस्थितौ ।
ज्ञात्वा शास्त्र-विधानोक्तं कर्म कर्तुमिहार्हसि ॥ १६.२४.

धर्मशास्त्राणामेतादृशि महत्त्वे विद्यमाने सति अध्यनाध्यापनक्षेत्रे तेषां निर्देशोऽ-

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स्माभिः संप्रति प्रायो न पाल्यते। त्रिकालदर्शिनां तेषां विहितस्यातीवप्रधानस्य तिथ्यनध्यायस्य वर्जनमकृत्वा सर्वे वयं सुमहतीं हानिं कुर्म इति महतो दुःखस्य विषयः।

दुर्भाग्यतयाऽस्माकं देशोऽतीते विदेशीयैर्बहुकालं यावत् शासितोऽभवत्। आङ्गलजनानां शासनकाले ते तेषां धर्मस्य संस्कृतेश्च प्रचाराय तेषां साप्ताहिकं पूजादिवसं रविवासरमस्माकं देशे बहुकालात् प्रचलितानामनध्यायतिथीनां स्थाने प्रचालितवन्तः।

अधर्मश्चिरं नहि प्रभवति। प्रातःस्मरणीयानां गान्धिनेहरुप्रभृतीनां नेतृणामहिंसान्दोलनेनास्माभिः स्वाधीनता प्राप्ता। तस्याः प्राप्तेर्बहुवर्षेषु गतेष्वपि स्वशास्त्रप्रोक्तानां बहुविध-महत्त्व-विशिष्टानामनध्यायतिथीनां वर्जनमकृत्वा सुमहतीं दुर्गतिं प्राप्नुम एव।

तिथ्यनध्यायमधिकृत्यास्माकं धर्मशास्त्रकारा इत्थं समुद्शोषयन्ति—

बौधायनः— अहोरात्रयोः सन्ध्ययोः पर्वसु च नाधीयीत॥

बौ. ध. सू. १.११.२१.१६.

अथाप्युदाहरन्ति—हन्त्यष्टमी ह्युपाध्यायं हन्ति शिष्यं चतुर्दशी।
हन्ति पञ्चदशी विद्यां तस्मात् पर्वाणि वर्जयेत्॥
—बौ. ध. सू. १.११.२१.२४.

मनुः— अमावास्या-चतुर्दश्योः पौर्णमास्यष्टकासु च (नाधीयीत)। ४.११३.
अमावास्या गुरुं हन्ति, शिष्यं हन्ति चतुर्दशी।
ब्रह्माष्टका-पौर्णमास्यौ, तस्मात्ताः परिवर्जयेत्॥ ४.११४.

विष्णुः— अभियुक्तोऽप्यनध्यायेष्वध्ययनं परिहरेत्। ३०.२८.
यस्मादनध्यायाधीतं नेहामुत्र फलप्रदम्। ३०.२९.
तदध्ययनेनायुषः क्षयो गुरु-शिष्ययोश्च॥ ३०.३०.

हेमाद्रिः— अष्टमी हन्त्युपाध्यायं शिष्यं हन्ति चतुर्दशी।
अमावास्योभयं हन्ति, प्रतिपत् पाठनाशिनी॥ —धर्मसिन्धौ. पृ. ४२४.

XVI. 10

स्वरूपसम्बन्धविमर्शः

श्रीदुर्गानाथभट्टाचार्य शास्त्री, कलिकाता

विशेष्यविशेषणयोरन्तराले भासमानो यः स संसर्ग इत्युच्यते। अथवा प्रकारता विशेष्यत्वोभयनिरूपितविषयत्वं सांसर्गिकविषयत्वं, यत्तु प्रकारताविशेष्यतान्यतर विषयताभिन्नविषयत्वं सांसर्गिकविषयत्वमिति, तत्तुच्छं निर्विकल्पकज्ञानविषयतायामतिव्याप्तेः। प्रकारत्वं च किंचित् सम्बन्धावच्छिन्नविषयत्वं विशेष्यत्वं च किंचित् सम्बन्धावच्छिन्नत्वे सति किंचित्सम्बन्धावच्छिन्नविषयतानिरूपकविषयत्वं, विषयत्वं च विषय इति ज्ञानीयस्वरूपसम्बन्धविशेषः। सा च विषयताचतुर्विधाः-प्रकारता, विशेष्यता, संसर्गता, निर्विकल्पकज्ञानीयतुरीय

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विषयतेति । ताश्च विषयताविषयज्ञानयोः स्वरूपसम्बन्धरूपाः संयोगेन घटवद्भूतलमित्यत्र विशिष्टविषयकज्ञाने संयोगो यथा—घटभूतलयोः सम्बन्धतया भासते, एवमेव घटाभाववद्भूतलमिति ज्ञानेऽपि कश्चित् सम्बन्धो भासते तत्र च—विशेष्यविशेषणयोरन्तराले विशेष्यविशेषणभावो भासते, न च विशेष्यविशेषणभावः एकः सम्बन्धो भवितुमर्हति । विशेषणतायाः विशेषणनिष्ठत्वात् विशेष्यतायाश्च विशेष्यनिष्ठत्वात् । नचोभयोः स्वरूपः एकः सम्बन्धो भवितुमर्हति । विशेष्यविशेषणयोः एकस्वरूपः सम्बन्धो स्वीक्रियते चेत्, तर्हि प्रतियोग्यभावयोः एकरूपत्वापत्तेः, तस्मात् विशेषणत्वं विशेष्यत्वं वा प्रतियोग्यभावयोः एकः सम्बन्धः स्वीकार्य इति ।

XVI. 11

अलङ्कारशास्त्रे रीति

श्रीसिद्धेश्वर मुखोपाध्यायः, कलिकाता

१ । अलङ्कारशास्त्रस्य नामनिर्वचनेन समं तदतिप्राचीनत्वस्वीकृतौ पारम्परिकेतिहासानुसन्धानपद्धतिः ।

२ । एतच्छास्त्रस्योत्पत्तिप्रसृत्योर्यथायथसमीक्षणम् ।

३ । सत्यामपि प्रसिद्धौ शास्त्रस्य नाम्नैव अलङ्कारप्राधान्यसत्त्वेऽपि अलङ्कारप्राधान्यव्यवथस्थापकैः सुप्राचीनालङ्कारिकमूर्धन्यै र्भामहदण्डिप्रमुखैराचार्यै र्वैदर्भादिकाव्यभेदपर्यालोचनया तथा मार्गविशेष-विमर्शनेन तत्पूर्वेषां मतोपस्थापनेन समं समासेनापि तथाविध वस्तुविशेषसमीक्षणेन यत् स्वस्वमतं प्रकटीकृतं, तेनैव अलङ्कारमतवादप्रतिष्ठायाः प्रागपि रीतिप्राधान्यमतवादस्यावस्थानसत्यत्वमनस्वीकार्यमेवेति प्रतिभाति ।

४ । रीतितत्त्वस्वीकृतौ तत्प्रशस्तिकरणे च कवीनामालङ्कारिकाणाञ्चादरातिरेकदर्शनात्तदुत्कर्षे वैमत्यलेशराहित्यव्यवस्थितेः समीचनत्वम् ।

५ । शास्त्रे वादे कवित्वेऽपि प्रसृतिबलादेव तन्माहात्म्यं वरीवर्त्तीति शम् ।

XVI. 12

वेदान्ते प्रमा-प्रमाण-प्रमातृ-प्रमेयभेदाः

श्रीमधुसूदन चक्रवर्ति-वेदान्तशास्त्री, कलिकाता

वेदान्ते प्रमात्वं नाम अनधिगतावाधितविषयज्ञानत्वम् । उक्तञ्च वेदान्तपरिभाषाकारेण तत्र स्मृतिव्यावृत्तं प्रमात्वं अनधिगतावाधितविषयज्ञानत्वं स्मृति-साधारणन्तु अवाधितविषयज्ञानत्वमिति । तत्र अनधिगतपदेन न ज्ञानविषयत्वाभावत्वं विवक्षितम् । अपितु अज्ञानविषयत्वमिति विवक्षितम् । यत उक्तं विवरणकारेण—सर्वस्य पदार्थस्य ज्ञाततया अज्ञाततया च साक्षिभास्यत्वं वेदान्तमते स्वीकृतम् । तत्र ज्ञाततया साक्षि-

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भास्यत्वं प्रमाणवृत्तिव्यवधानेन भास्यत्वं प्रतीयते। अज्ञाततया साक्षिभास्यत्वं तु केवलसाक्षिभास्यत्वम्। अत्र प्रमालक्षणे ज्ञानविषयत्वाभाववद्विषयत्वोक्तौ ब्रह्मणो ज्ञानविषयत्वाभावाद् उपनिषद्गम्यत्वाभावापत्तिः। तेन ब्रह्मज्ञानस्यापि प्रमात्वं न स्यात्। ततोऽनधिगतपदेन वेदान्तानुसारेण अज्ञानविषयत्वं विवक्षितम्। अतएव सिद्धान्तविन्दुटीकायां प्रत्यक्षत्व-निर्वचनावसरे उक्तम्—"अज्ञानविषयता सामान्य-शून्य विषयकत्वम्" उक्तञ्च तत्र शब्दकरणकमपि आत्मज्ञानं प्रत्यक्षमेव साक्ष्यभिन्नविषयकत्वात्। घटचाक्षुषादीनामपि प्रत्यक्षत्वम् न इन्द्रियकरणकत्वादिरूपम्। सुखादिप्रत्यक्षे आत्मसाक्षिभास्यमात्ररूपे अव्याप्तिः। घटादिकश्च यद्यपि जड़त्वात् सर्वदैव अज्ञानविषयस्तथापि तत्र चाक्षुषादिवृत्त्यभावकाले घटावच्छिन्नचितः अज्ञानविषयत्वात् तत् तादात्म्यापन्ने घटादावपि अज्ञानविषयत्वव्यवहारः।

तस्मात् वैदान्तमते प्रमात्वं नाम अज्ञानविषयावाधितविषयवृत्तित्वं; प्रत्यक्ष प्रमात्वञ्च टीकोक्तमज्ञानविषयता-सामान्य-शून्यविषयकत्वम्। चाक्षुषादिवृत्तिकाले अज्ञानविषयीभूतस्य घटादेः घटचाक्षुषज्ञानेन घटावच्छिन्नचैतन्यगताज्ञाननिवृत्तौ घटादिविषये अज्ञानविषयतासामान्याभावात् तत्र अज्ञानविषयता-सामान्यशून्य-विषयकत्वमव्याहतम्। तेन प्रत्यक्षादि-साधारणप्रमालक्षणे अज्ञानविषयतासामान्यपदं विहाय अज्ञानविषयता-भाववद्विषयकत्वं विवक्षितमित्यदोषः। अवाधित पदं तु भ्रमे अतिव्याप्तिवारणाय। स्मृतौ अतिव्याप्तिवारणाय अनधिगतपदम्। न च वेदान्तमते स्मृतेरज्ञानवृत्तित्वात् तत्र प्रमात्वस्य अलक्ष्यत्वेन तद्व्यावृत्त्यर्थं किमनधिगतेति विशेषणेन इति वाच्यम्। स्मृतेर्मतान्तरे अन्तःकरणवृत्तित्वमुच्यते। तथाचोक्तं तलवकारोपनिषद्व्याख्यायां भाष्यकारैः "सङ्कल्पश्च मनसो ब्रह्मविषयो मन-उपाधिकत्वात् हि मनसः सङ्कल्प-स्मृत्यादि-प्रत्ययैरभिव्यज्यते। (केनोपनिषत् ४।५ भाष्य)।" तेन स्मृतेरपि प्रमात्वं केषाञ्चिदभिमतं सिद्धमेव। अतः वेदान्तपरिभाषाकाराणां तन्मतानुसारेणैवोक्तम् स्मृतिसाधारणमवाधितविषयज्ञानत्वम्। तस्मात् अनधिगतविषयज्ञानत्वं अज्ञातविषयज्ञानत्वमिति यावत्। इत्येवं प्रमालक्षणं वेदान्तमतसिद्धमेव इति सिध्यति। न केवलं वेदान्त-मते एव अज्ञातविषयज्ञानत्वं प्रमालक्षणं अपितु सर्वमतसाधारणमेव।

उक्तञ्च मधुसूदनसरस्वतीपादैः श्रीमद्भगवद्गीताया द्वितीयाध्यायस्य सप्तदशश्लोकस्य व्याख्यानावसरे "अज्ञात-ज्ञापकत्वं हि प्रामाण्यं सर्वतन्त्रसिद्धान्तः। यथार्थानुभवः प्रमेति वदद्भिः तार्किकैरपि ज्ञातज्ञापिकायाः स्मृतेर्व्यावर्त्तकमनुभवपदं प्रयुञ्जानैरेतदभ्युपगमात्।"..... तस्मात् अज्ञातं स्फुरणं भासमानं साध्यस्तं घटादिकं भासयतीति घटादीनामज्ञाते स्फुरणे कल्पितत्त्वसिद्धिः। एतेन यत् कैश्चिदाधुनिकैः वेदान्तपरिभाषाकाराणामनधिगतविषयकत्वस्य प्रमाणलक्षणस्य भाट्टमतानुसारित्वं नतु वेदान्तमतानुसारित्वमिति प्रलप्यते तन्निरस्तं वेदितव्यम्। अज्ञातज्ञापकत्वं हि प्रामाण्यं सर्वतन्त्रसिद्धान्त इति मधुसूदनसरस्वतीवचनविरोधाच्च। ननु प्रमात्मक-ज्ञाने सति तद्विषयस्य अज्ञाननिवृत्तिर्भवति इति वेदान्तसम्मतम्। एवञ्च घटादिविषयाज्ञान-

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निवृत्यर्थं किम् अन्तःकरणवृत्तिकल्पनेन। वेदान्तमते सर्वस्य साक्षिभास्यत्वेन साक्षिणैव अज्ञाननिवृत्ति-सम्भवादिति चेत्। नैवम् साक्षिणा हि अज्ञानविषयः प्रकाश्यते। अतः तेनैव साक्षिणा न तद्विषयाज्ञाननिवृत्तिः सम्भवति। यो यस्य प्रकाशकः स न तस्य निवर्त्तको भवति। अतः न साक्षिणा स्वप्रकाश्याज्ञाननिवृत्तिः सम्भवति। उक्तञ्च पञ्चपादिकाविवरणकारेण "नच आश्रयप्रतियोगिज्ञानभूतमपि साक्षिचैतन्यं भावान्तरस्य अज्ञानस्य निवर्त्तकम्। तस्य अज्ञानविषयप्रतिभासत्वात्। न हि स्व-ज्ञानेनैव स्वयं निवर्त्तते ।।" तस्मात् तत्तद्विषयकाज्ञाननिवृत्त्यर्थं तत्तद्विषयावच्छिन्न-चैतन्यगताज्ञान निवृत्यर्थं वा अन्तःकरणवृत्तिरभ्युपगन्तव्या। चक्षुरादि-विषयसंयोगेन, वा व्याप्त्यादि-ज्ञानेन वा शब्दजन्यवाक्यार्थ-विषयकवृत्त्या वा तत्तद्वृत्त्यवच्छिन्नचैतन्यरूपा प्रमा उत्पद्यते। यद्यपि चैतन्यस्य नित्यतया नोत्पत्तिः सम्भवति तथापि चैतनस्योपाधेस्तत्तद्-विषयाकारान्तःकरणवृत्तेरुत्पत्तेः तदवच्छिन्न-चैतन्यरूपायाः प्रमायाः उत्पत्तिरुपचर्य्यते। अतो न काचिद् हानिः। तादृश्या च प्रमया तत्तद्विषयकाज्ञाननिवृत्तिर्भवति। एतच्च सर्वप्रमासाधारणम्। प्रत्यक्षप्रमायास्तु विशेषः, तत्तद्विषयाणां चक्षुरादिजन्या-न्तःकरणवृत्तौ सत्यां तदवच्छिन्न-चैतन्यरूप-प्रमया तत्तद्विषयाज्ञानसामान्यस्य निवृत्ति-र्भवति। अतः प्रत्यक्षप्रमास्थले तत्तद्विषयक-प्रत्यक्षप्रमायां जातायां न तत्तद्विषये अज्ञानविषयत्वव्यवहारः। परोक्षप्रमास्थले तु परोक्षप्रमायां जातायां सकलाज्ञान-निवृत्त्यभावेन तत्र अज्ञानविषयत्वव्यवहारो भवति। अतएव सिद्धान्तविन्दुटीकायां अज्ञानविषयतासामान्यशून्यविषयकत्वमिति प्रत्यक्षप्रमालक्षणं सङ्गच्छते।

ननु प्रत्यक्षप्रमास्थलेऽपि पुनस्तत्तद्विषयकप्रत्यक्षे धारावाहिकविषयकप्रत्यक्षे च उत्तरकालीन-प्रत्यक्षेषु कथं प्रमालक्षणं सङ्गच्छते? तत्तद्विषयक-प्रथम-प्रत्यक्षेणैव तत्तद्विषयकसकलाज्ञाननिवृत्तौ उत्तरकालीन-प्रत्यक्षैः कस्य निवृत्तिर्भवेत्? यदि उत्तरकालिक-प्रत्यक्षेण अज्ञाननिवृत्ति र्न स्यात् तर्हि उत्तरकालिकप्रत्यक्षे प्रत्यक्षप्रमात्व-व्यवहाराभावः स्यात् इति चेत्। उच्यते। चिद्विषयकस्य चिदाश्रयस्य मूलाज्ञानस्यैव अवस्थाभेदरूपाणि नाना अज्ञानानि तत्तद्विषयविषयकानि तत्तत्प्रमाज्ञाननिवर्त्यानि स्वीक्रियन्ते।

उक्तञ्च पञ्चपादिकाविवरणकारैः "मूलाज्ञानस्यैव अवस्थाभेदाः रजताद्युपादानानि शुक्तिकादिज्ञानैः सहाध्यासेन निवर्तन्ते इति कल्प्यताम्।" एवञ्च यावन्ति प्रमा-ज्ञानानि तावन्ति अज्ञानानि कल्पन्ते। तथा सति सर्वेषु प्रमाज्ञानेषु तत्तदज्ञाननिवर्त-कतया प्रमात्वमुत्पद्यते।

तत्र प्रत्यक्ष-प्रमया उभयविधमावरणं निवर्तते। परोक्ष प्रमया तु असत्तापादक-मावरणं निवर्तते। द्विविधं हि आवरणम्, एकमसत्तापादकम् अन्यच्च अभानापादकम्। तत्र परोक्षप्रमया परोक्षापरोक्षसाधारणमसत्तापादकमावरणं निवर्तते। प्रत्यक्ष-प्रमाज्ञानेन तु अभानापादकमावरणं निवर्तते। उक्तञ्च मधुसूदनसरस्वतीपादैः सिद्धान्तविन्दौ "द्विविधम् आवरणम्। एकम् असत्तापादकम् अन्तःकरणावच्छिन्न-साक्षिनिष्ठम्। अन्यदभानापादकं विषयावच्छिन्नब्रह्मचैतन्यनिष्ठम्। 'घटमहं

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न जानामि' इति उभयावच्छेदानुभावात्। तत्र आद्यं परोक्षापरोक्ष-साधारणप्रमाण-ज्ञानमात्रेण निवर्त्तते अनुमितेऽपि वह्न्यादौ नास्ति इति प्रतीत्यनुदयात्। द्वितीयं तु साक्षात्कारेणैव निवर्तते। यदाश्रयं यदाकारं ज्ञानं तदाश्रयं तदाकारममज्ञानं नाशयति इति नियमात्। परोक्षज्ञानस्य इन्द्रियविषयसन्निकर्षाभावेन ज्ञानस्य अन्तःकरणमात्रा-श्रयत्वात्, अपरोक्षज्ञानस्यैव विषयव्यापारजन्यत्वेन विषयान्तःकरणोभयजन्यत्वेन तदु-भयनिष्ठत्वात्। तदुक्तं—

परोक्षज्ञानतो नश्येदसत्तावृतिहेतुता।
अपरोक्षधिया नश्येदभानावृतिहेतुता॥"

तत्र प्रत्यक्षस्थले एवं ज्ञानप्रक्रिया भवति। शरीरमध्ये स्थितः सर्वशरीरव्यापकः अन्तःकरणरूपोऽविद्याविवर्तोऽतिस्वच्छः चक्षुरादिद्वारा निर्गत्य घटादिविषयान् व्याप्य तत्तदाकारो भवति। तत्र देहे अन्तःकरणभागः अहंकाराख्यः कर्ता इति उच्यते। देह-विषयमध्यवर्ती अन्तःकरणभागः वृत्तिज्ञानाख्यः क्रिया उच्यते। विषयव्यापकान्तः-करणभागः विषयस्य ज्ञानकर्म्मसम्पादकः। तत्र त्रिभागस्यान्तःकरणस्य अति-स्वच्छ-त्वात् तस्मिन् चैतन्यमभिव्यज्यते। चैतन्यस्य एकत्वेऽपि अभिव्यञ्जकान्तःकरणभाग-भेदात् कर्ता इति क्रिया इति विषय इति च त्रिधा व्यपदेशं भजते। तत्र देहमध्य-वर्त्यन्तःकरणभागावच्छिन्नः चिदंशः प्रमाता उच्यते। देहविषय-मध्यवर्त्यन्तःकरण-वृत्त्यवच्छिन्नः चिदंशः प्रमाणमुच्यते। विषयव्यापकः विषयचैतन्याभिव्याप्तियोग्यत्व-भागावच्छिन्नः चैतन्यं प्रमा उच्यते। विषयगतमज्ञातं ब्रह्मचैतन्यं प्रमेयमित्युच्यते। तदेव ब्रह्मचैतन्यं ज्ञानं सत्फलं प्रमारूपमुच्यते। तस्मात् चक्षुरादिभिः घटविषयसंयोगे चक्षुरादिद्वारा अन्तकरणभागः निर्गत्य विषयदेशं गच्छति। न अन्तःकरणं सर्वांशेन शरीरान्निर्गच्छति। तथा सति शरीरं पतेत्। अतः अन्तःकरणस्य सांशत्वेन शरीरमध्ये तस्य भूयानंशः विद्यते। कियांश्चांशः शरीरदेशात् आरम्भ विषयदेशपर्यन्तं गच्छति। तेन तत्रान्तःकरणस्य एकोभागः शरीरमध्यवर्ती अपरश्च शरीरविषयान्तरालवर्ती। अपरश्च विषयवर्ती। तत्र शरीरमध्यवर्त्यन्तःकरणावच्छिन्नं चैतन्यं प्रमाता। शरीर-विषयान्तरालवर्त्यन्तःकरणावच्छिन्नं चैतन्यं प्रमाणमित्युच्यते। विषयवृत्ति-विषया-कारान्तःकरणावच्छिन्नचैतन्यं प्रमा इत्युच्यते। विषयगतं ब्रह्मचैतन्यं प्रमेयम् इत्युच्यते। इति प्रमा-प्रमाण-प्रमातृ-प्रमेयभेदः। एतत्तु प्रत्यक्षस्थले एव युज्यते। उक्तञ्च सिद्धान्त-बिन्दौ—"कर्त्तृभागावच्छिन्नचिदंशः प्रमाता। क्रियाभागावच्छिन्नचिदंशः प्रमाणम्। विषयगतः अभिव्यक्तियोग्यत्वभागावच्छिन्नचिदंशः प्रमितिः इति प्रमेयं तु विषयगतं ब्रह्मचैतन्यमेव अज्ञातं तदेव चं ज्ञातं सत् फलम्॥"

एतच्च प्रत्यक्षस्थले एव। अनुमानादिस्थले अन्तःकरणस्य शरीरबहिर्देशगमना-भावात् किं प्रमाणम् काच प्रमा कश्च प्रमाता किञ्च प्रमेयम् इति विवेचने अनु-मानस्थले अनुमितिकरणतया व्याप्तिज्ञानमेव अनुमानप्रमाणमिति वक्तव्यम्, न तु सांख्यमतवत् वह्न्याकारान्तःकरणवृत्तेः अनुमान-प्रमाणत्वम् तद्वृत्त्यभिव्यक्तचैतन्यस्य अनुमितिप्रमात्वं वेदान्तिभिरुच्यते। अतः व्याप्तिज्ञानं अनुमितिकरणत्वेन प्रमाणमुच्यते।

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अनुमितिश्च वह्निमत्पर्वतविषयकमन्तःकरणवृत्त्यवच्छिन्नचैतन्यम् । एवं शब्दादि-प्रमाणस्थलेऽपि ज्ञायमानं पदं पदज्ञानं वा शाब्दप्रमाकरणम् । वाक्यजन्यं वाक्यार्थ-ज्ञानं शाब्दप्रमा । एवं सादृश्यज्ञानमुपमानम् गवयादिसदृशगवादि इति ज्ञानं तु उपमितिप्रमा । उपपाद्यज्ञानमर्थापत्तिप्रमाणम् उपपादकज्ञानमर्थापत्तिप्रमा । पञ्च-विधप्रमाणाभावज्ञानम् अभावप्रमाणम् अनुपलब्धिप्रमाणमिति यावत् । अभावज्ञानं अभावप्रमा इति संक्षेपः । एषु प्रमाणेषु प्रमाता च सर्वत्र देहगतान्तःकरणावच्छिन्न-चैतन्यम् प्रमेयञ्च प्रमाविषयभेदेन तत्तद्विषयावच्छिन्नं चैतन्यम् । एवमनुमानादि स्थले प्रमाणविचारे प्रत्यक्षप्रमायामिन्द्रियमिन्द्रियसन्निकर्षो वा प्रत्यक्षं प्रमाणम् भवितुमर्हति । प्रमा च तत्तद्विषयाकारान्तःकरणावच्छिन्नचैतन्यम् इति नाव्रा-तिरिक्तकल्पना । प्रत्यक्षस्थले शरीरविषयान्तरालवर्त्यन्तःकरणवृत्त्यवच्छिन्नचैतन्यस्य प्रत्यक्षप्रमाणत्वे अनुमितिस्थले शरीरपर्वतादिदेशान्तरालवर्तिवृत्त्यवच्छिन्न चैतन्यस्य अनुमानप्रमाणत्वं वक्तव्यम् । न च तत् सम्भवति । अतः सर्वप्रमासाधारण्ये प्रमेयविषयाकारवृत्तिजनकस्य प्रमाणत्वं वक्तव्यम् । तेन प्रत्यक्षप्रमास्थले इन्द्रियादिकम् इन्द्रियसन्निकर्षादिकं वा प्रत्यक्षप्रमाणं वक्तुमुचितम् इत्येतत् सुधीभिर्विभावनीयम् ।

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भामहस्य वक्रोक्तिधारणा

रमणकुमार शर्मा, दिल्ली

लोकोत्तरं कविकर्म काव्यम् । कविव्यापारश्चायमुक्तिरूप एव भवति । कवेरिय-मुक्तिर्गुणैरलङ्कारैश्च युक्ता दोषैश्च यथासम्भवं रहिता भवति—"काव्यशब्दोऽयं गुणालङ्कारसंस्कृतयोः शब्दार्थयोर्वर्त्तते ।" अत एवेयं 'सु'विशेषणेण संयोज्य सूक्तिरिति कथ्यते । काव्यचर्चा यदा नाट्यतः पृथगभूत्तदामुमेव सुविशेषणस्य भावमभिव्यक्तुं वक्रता, शोभा, चारुता, सौन्दर्यम्, अलङ्कृतिरित्यादयः शब्दाः प्रचलिता आसन् । दण्डिना शोभेति शब्दस्य—"काव्यशोभाकरान्धर्मानलङ्कारान्प्रचक्षते", वामनेन सौन्दर्य-मिति शब्दस्य—"सौन्दर्यमलङ्कारः", भामहेन च वक्रतेति शब्दस्य—"वक्राभिधेयशब्दोक्ति-रिष्टा वाचामलङ्कृतिः" प्रयोगः कृतः । भामहस्यामुं वक्रताविवेचनमुपजीव्यैव कुन्तकेन वक्रोक्तिसिद्धान्तस्य स्थापना कृता । अस्मिन् सन्दर्भे भामहस्य मौलिकता उपजीव्यता च सुतरां वरीवर्ति ।

भामहस्येयं वक्रोक्तिः शब्दार्थयोर्द्वयोरेव लोकोत्तरा स्थितिस्तथापि विशेषेण त्वर्थाश्रितैव—"अनयार्थो विभाव्यते" । स्वभावोक्तिसौशब्द्यग्राम्यतावार्त्ताप्रहेलिकाभ्य एतस्याः कथं भिन्नत्वमिति प्रस्तूयमाने ममास्मिन्निबन्धे प्रपञ्चितम् । अतिशयोक्तिरपि लोकोत्तरैव भवति—"निमित्ततो वचो यत्तु लोकातिक्रान्तगोचरं मन्यन्तेऽतिशयोक्ति ताम्" परं वक्रोक्तितस्त्वस्या भिन्नतैव भामहस्याप्यभिमता नूनम् । अतिशयोक्तिस्तु विशिष्टाऽलङ्कारविधैव, वक्रोक्तिः परं सर्वासामप्यलङ्कृतीनामाधारः । एतत्सम्बद्धानां विषयाणां विवेचनमेवैतस्य निबन्धस्य गवेषणाविषयः ।

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सत्वादि गुण विमर्शः

राकेश झा, अहमदाबाद

चित्तप्रभव सत्वादि गुणकृतिरनेकधा, तत्र प्रकृति पुरुषविवेकज्ञानवतोऽपि यावत् प्रयत्नविशेषणगुणत्रयकृतिजयो न स्यात् न तावत् द्वन्द्वोपरमः। अतस्तज्जयोपायः मनुष्याणाम् धर्मस्तत्र तावत् विमलानां गुणानाम्मध्ये पुमान् येन गुणेन यादृशो भवेत् तन्निरूप्यते ।।

सत्वगुण विमर्शः—

शमोदमस्तितिक्षेक्षा तपः सत्यं दया स्मृतिः ।
तुष्टिस्त्यागोऽस्पृहा श्रद्धा ह्रीर्दयादिः स्वनिर्वृतिः ।।

शमः दमः विवेकः तपः सत्यम् दया इत्यादि निरपेक्षः सन् ईश्वरं भजति (यदा इतरौ जयेत्) सुखादिः, सत्वोद्रेके—चित्तप्रसन्नता इन्द्रियोपरतिः मनः निःसंगम, देवबलं वर्द्धते । अवस्था=जागृतिः ।। साम्यावस्था तु तुरीयावस्थाज्ञेयम् ।। (तत्वम्) ब्रह्मलोकादपि उपरि गच्छन्ति ।। सत्त्वेमृता=स्वर्यान्ति दास्यत्वेन कृतं कर्म । आत्मविषयकं ज्ञानम् । वनवासः । असंगी कर्ता । आध्यात्मिकी श्रद्धा । पथ्यपूतं यत् भक्ष्यादि इत्यादि ।।

रजोगुणविमर्शः—

काम ईहा मदस्तृष्णा स्तम्भ आशीर्भिदा सुखम् ।
मदोत्साही यशः प्रीतिर्हास्यं वीर्यं बलोक्षमः ।।

अभिलाषः, व्यापारः, तृष्णा, गर्वः, भेदबुद्धिः, यशः, प्रीतिः, लाभे सत्यपि असन्तोषः, धनादि अभिलाषेन देवतादि प्रार्थनम् अहमन्य इति भेदबुद्धिः । विषयभोगः इत्यादि ।। इतरौ जयेत्=दुःखादिना युज्येत, उद्रेके—कर्मणाविक्षिप्तधीः । अस्वास्थ्यम्, मनोभ्रान्तम् । दैत्यानां बलं वर्द्धते । स्वप्नावस्था, मनुष्या एव भवन्ति । रजसि मृता=नृलोकं संकल्पकृतं कर्म । वैकल्पिकं ज्ञानं=देहादि+अव्यतिरिक्तात्मविषकं ज्ञानम् इति । ग्रामवासः, रागान्धः, कर्मश्रद्धा इन्द्रियप्रियं भक्ष्यादि । विषयोत्थं सुखम् ।

तमोगुण विमर्शः—

क्रोधो लोभोऽनृतं हिंसा याच्ञा, दम्भः, कलमः कलिः ।
शोकमोहौ विषादार्तो निद्राऽऽशाभीरनुद्यमः ।।

क्रोधः लोभः, हिंसा, याच्ञा, दम्भ, कलह, शोक, मोह, निद्रा हिंसामुद्दिश्य ईश्वरं भजेत् । यदा इतरौ जयेत्=शोकहिंसादिः । यदासीदत् तिरोभवत् चेतसो ग्रहणे चिदाकारपरिणामे अक्षमं सञ्चितं विलीयते मनोऽपि संकल्पात्मकं नष्टम् ।। लीनं तमो ज्ञानं ग्लानिर्विषादश्च भवति । उत्कटतमोगुणे इति ।। रक्षसां बलं वर्द्धते । निद्रावस्था । अधः गच्छन्ति, तमसि मृताः=नरकम् । हिंसोद्देशेन कृतं कर्म । काल-

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गुणादि तुल्यज्ञानम् ।। धूतगृहेवासः, अनुसंधानशून्यः, स्मृतिर्विभ्रष्टः ।। अधर्मश्रद्धा आर्तिदाशुचि=दैन्यबलम् अशुद्धस्य भक्ष्यभोज्यादिः ।। मोहदैन्योत्थं सुखम् ।

निर्गुण विमर्शः—

निर्गुणः परमेश्वरं प्राप्नोति, भगवन्निष्ठं ज्ञानम् भगवन्निकेतनं वासः (मन्दिर) ईश्वरैकशरणः, ईश्वरसेवायाम्, श्रद्धा, ईश्राश्रयः, निःसंगम इत्यादि ।

सन्निपात विमर्शः—

अहं ममेति या धीः=अयं सन्निपातो ज्ञेयः मनआदिभिः यो व्यवहारः, धर्मार्थं कामेषु यदास्थितो भवेत् तदा अयं त्रिषु निष्ठारूपः (सन्निपातः) किं च यदा काम्यधर्मे पुंसः निष्ठा भवति तथा गृहे एव सक्तः मन् स्वधर्मे तिष्ठेत सोऽपि सन्निपातः ।।

एताः गुणकर्म निबन्धनाः संसृतयः येन जिताः स भक्तियोगेन मन्निष्ठः सन् मोक्षयोग्यो भवति । तस्मात् इमं नृदेहं लब्ध्वाविषयसंगं विनिर्धूय विवेकिनः मां ईश्वरं भजन्तु ।

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महामहोपाध्यायगोकुलनाथस्य "पदवाक्यरत्नाकरः"—एका संक्षिप्तसमीक्षा

आद्याचरण झा

पदवाक्यप्रमाणपारावारीणस्य सर्वतन्त्रस्वतन्त्रस्य म०म०—गोकुलनाथस्य प्रख्यातः कठिनतमो ग्रन्थः "पदवाक्यरत्नाकरः" । सामान्यरूपेण ग्रन्थस्यास्य नामश्रवणेन प्रथमतो ज्ञायते यदयंग्रन्थः व्याकरणशास्त्रस्य । किन्तु भ्रमात्मिकेयं धारणा । ग्रन्थोऽयं न्यायशास्त्रसिद्धान्तरीत्यैव स्फोटवादस्य शब्दनित्यतायाश्च खण्डनात्मकः । यद्यपि व्याकरणशास्त्रस्य शब्दशक्तिप्रकाशिकाग्रन्थशैली विद्यतेऽस्मिन् पदवाक्यरत्नाकरे किन्तु पद्धतिः प्रक्रिया च सर्वथा भिन्ना । शब्दबोधप्रणाली, धात्वर्थविवरणादिप्रक्रिया तथा व्याकरणशास्त्रमूलभूतस्य स्फोटवादस्य खण्डनपद्धतिश्च सर्वथा न्यायसिद्धान्त-पथैव प्रदर्शिता—गोकुलनाथेन ।

एतदेवात्र निबन्धे संक्षिप्तरूपेण समीक्षाकृतामया ।

XVI. 16

ऋकारस्य वैचित्र्यम्

लडुकेश्वर शतपथी, पुरी

ऋकारः खलु इतरवर्णविलक्षणः । र-रि-रु-रे-आरु इति पञ्चविधम् ऋकारोच्चारणं प्राचीनसमयादारभ्य अद्ययावत् प्रचलति । षष्ठमुच्चारणं शास्त्रे कथितमपि दुष्करम् । सप्तममुच्चारणं तु प्राचीनतमे काले आसीत्, अधुना त्ववलुप्तम्, अस्मिन्नुच्चारणे रव्यञ्जनं नास्ति ; इतरेषु षट्सु विद्यत एव ।

व्याकरण-भाषाविज्ञान-तन्त्र-शिक्षा-प्रातिशाख्यानि एतत्सर्वं प्रमाणयन्ति । ऋकारे

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रो वर्तते न वा ? स्वरांशस्तत्र कतमः ? स चांशः पूर्वे, परे, उभयत्र वा तिष्ठति ? प्रत्यंशं कतमो मात्रांशः ? केन कारणेण नपुंसकोऽयं कथित ? कथमस्य समानस्वर-सन्ध्यक्षरमध्ये विन्यासः, न पुनः स्वरव्यञ्जनमध्ये ? सप्रमाणमेतत्सर्वं विषदीकृतं निबन्धेऽस्मिन्निति ।

XVI. 17

अभिनिवेशस्य यथार्थं तत्त्वम्

बलजिन्नाथ पण्डितः, जम्मू

पातञ्जले योगसूत्रे पञ्चसु क्लेशेषु चरमत्वेन परिगणितः क्लेशोऽभिनिवेशः । तत्र चतुर्णां पूर्वेषां क्लेशानां लक्षणान्यभिधायास्य लक्षणमेवमुक्तम्—

'स्वरसवाही विदुषोऽपि तथारूढोऽभिनिवेशः' इति । (यो. सू. २-९)

योगभाष्यकारेणास्य सूत्रस्य व्याख्यां विदधतैवमुक्तम्—"सर्वस्य प्राणिनः इयमात्माशी-र्नित्या भवति—'मा न भूवं, भूयासमिति' । न चाननुभूतमरणधर्मकस्यैषा भवत्याशीः, एतया च पूर्वजन्मानुभवः प्रतीयते । स चायमभिनिवेशः क्लेशः स्वरसवाही कृमेरपि जातमात्रस्य प्रत्यक्षानुमानागमैरसम्भावितो मरणत्रास, उच्छेद दृष्ट्यात्मकः पूर्वजन्मानु-भूतं मरणदुःखमनुमापयति । यथा चायमत्यन्तमूढ़ेषु दृश्यते क्लेशस्तथा विदुषोऽपि विज्ञातपूर्वापरान्तस्य रूढः । कस्मात् ? समाना हि तयोः कुशलाकुशलयोर्मरणदुःखानु-भवादियं वासनेति ।"

व्यासकृतामेतामेव व्याख्यामनुसरन्त्यर्वाचीनाः सर्वेऽपि व्याख्यातारः प्रायशः । न केनापि कदापि विचारितं यत् सूत्रस्थैः पदैः कथमेवंविधा व्याख्या प्रमाणीक्रियते इति । 'तथारूढः' इति पदस्यार्थं प्रति न केनापि व्याख्याकृता मनागप्यवधानं दत्तम् । एवं-विधेषु प्रकरणेषु तथेति पदं पूर्वोक्तानुसन्धानाभिव्यञ्जकं भवति । तेन तथारूढः इत्यस्य पदसन्दर्भस्यायमर्थः—अविद्यादिक्लेशचतुष्टयं यत्पूर्वमुक्तं तदनुसारमेव रूढोऽभि-निवेशो भवतीति शेषः । अभीत्याभिमुख्ये, तत्तद्विषयाद्याभिमुख्ये सति निवेशः—कायवाङ्मनसां यथायथं तद्विषये एव स्थितत्वम्, तद्विषयाभिमुखा कायवाङ्मनसां स्थितिः प्रवृत्तिश्चेति । इत्येवं विधो यः कायवाङ्मनसां निवेशः स एवाभिनिवेशः । तेषां कायवाङ्मनसां तथा तथाऽभिनिविष्टत्वमेवाभिनिवेशः । अभिनिवेशपदमत्र लक्षण-लक्ष्योभयप्रतिपादकम् । सूत्रस्य स्वल्पपदत्वे बह्वर्थबोधकत्वनियमात् । यदीदं सूत्रमेवं न व्याख्यायते, यदि च योगभाष्यमविचार्यैवानुस्रियते तदा "तथारूढः" इति पदसन्दर्भस्य निष्प्रयोजनत्वमापद्यते, न च तत् सूत्रे युक्तम् । किञ्च मरणत्रासो वा जीवनाभिलाषो-ऽपि वा कस्य सौत्रस्य पदस्यार्थ इति न स्पष्टीकृतं केनापि टीकाकृता । अपरञ्च—भवन्त्येव केचिज्जीवन्मुक्ता योगिनो ये मरणान्न त्रस्यन्ति । शून्यवादिनो बौद्धाः स्वात्मोच्छेदाय यतमाना भवन्ति । मुक्तिसंसृतिसमानबुद्धयः सुप्रबुद्धाः सिद्धजना नैव मरणत्रस्ता भवन्ति । ततो नैव सन्तोषावहा भाष्यकारकृतैषा व्याख्या ।

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तदयमत्र सूत्रार्थनिष्कर्षः—अविद्यानुसारमस्मितानुसारं, रागद्वेषानुसारं च विषय-विशेषान् प्रति यः कायवाङ्मनसां प्ररूढि गतो निवेशः—कायस्येन्द्रियाणां च तदनुसारिणी प्रवृत्तिः, मनसश्च तदनुसारी दृढ़तरो विश्वासो, वाचश्चापि तदनुरूपा हठबहुला प्रवृत्तिः इति सर्वमपीदमभिनिवेश इति। स च व्यवहारे मूढ़स्येव विदुषोऽपि भवत्येव प्रायः। ततोऽविद्यादि संस्कारानुसारं दृढतरेण विश्वासेन ताँस्तानभिमुखीभूतान् विषयान् प्रति या तथा तथा मनसः स्थितिः शरीरादेश्च प्रवृत्तिस्तत् सर्वमभिनिवेश एव, यः संस्कारवशाद् आशरीरत्यागं विदुषोऽपि भवति, न केवलं मूढस्यैवेति। यथा हि मूढोऽविद्यादिचतुष्टयसंस्कारानुसारं जगद्भावान् प्रत्याभिमुख्ये सति निविष्टो भवति तथैव विद्वानपि भवत्येव पूर्वसंस्कारवशात्। न चेयमभिनिवेशकृता स्थितिः प्रवृत्तिर्वा बुद्धिपूर्वकं कृतस्य सदसद्विवेकस्य साहाय्यमपेक्षते। अपितु स्वरसतयैव तथा तथा प्रकटीभवति। तत एव मूढोऽपि वा विवेकवानपि वा पिपासुः सञ्जलपानाय प्रवर्तते, बुभुक्षोद्वेजितः स्वरसतयाऽभ्यवहरणे प्रवृत्तिमान् भवति, शीतातुरोऽग्नेराभिमुख्यं गच्छति तथाऽऽतपपीडितो वृक्षच्छायां सेवते। नैवं विधासु प्रवृत्तिषु, तदनुप्राणिकासु वा मानसीषु धारणासु विशेषतो बुद्धिपूर्वकं किमपि विमृश्यते तत्कालं चिद्विमर्शे विद्यमानेऽपि, विनैव समुचितकालक्षेपं तत्तत्प्रवृत्तिदर्शनात्। ततोऽविमृश्यैव स्वरसतयैव च तथा तथा मानसी स्थितिः कायस्य वाच इन्द्रियाणां च प्रवृत्तिर्भवति। यथा मूढोऽविद्यादि-संस्कारवशादविवेक्युचिते लोकव्यवहारे प्रवर्तते तथैव विवेकी विद्वानपि बहुधा प्रवर्तत एव प्रागुक्तेषु भोजनपानादिषु। धूम्रपानसंस्कारवते विवेकख्यातिमते योगिनेऽपि तद्विषयकरागसंस्कारवशाद् भोजनान्ते धूम्रवर्तिपानं मनाग् रोचत एव। तद्विषया स्वरसवाहिनी रुचिरेव तं तत्र प्रवर्तयति। सैषोऽस्ति स्वरसवाह्यभिनिवेशो विदुषोऽपि।

यस्तु मरणत्रासो यश्च जीवनाभिलाषस्तावपि तावदभिनिवेशवशात् एव स्वरस-वाहिनौ सर्वेषामपि प्राणिनाम्। तेनैव विवेकवानपि जलावर्त्तेन गृहीतः सँस्ततः स्वात्मानं मोचयितुं हस्तपादादि सञ्चालनक्रियया तरणादिकौशलेन च यतत एव। तदेतयोरभिनिवेशरूपत्वे नास्ति कोऽपि संशयः। परमभिनिवेशस्योदाहरणविशेषावेतौ मरणत्रासजीवनाभिलाषौ। न पुनरभिनिवेशस्य लक्षणत्वमेतयोः; अव्याप्तिदोष-हतत्वादन्येषु च शतशो विद्यमानेष्वभिनिवेशविशेषेष्वव्यापकत्वात्। तत्र एवं प्रतीयते यद् योगभाष्यकृतोऽप्ययमेवाभिप्रायः स्यादिति। अभिनिवेशोदाहरणत्वेनैवोल्लेखः कृतः स्यादनयोस्तेन। यतस्तदन्येऽप्यभिनिवेशा दृश्यन्ते भूरिशो यैर्वशीकृताः प्राणिनो बला-दिव स्वरसवाहितयैव तत्र तत्राभितो निवेश्यन्ते प्रवर्त्यन्ते च विषयेषु। तत एवाभि-ज्ञानशाकुन्तले दुष्यन्तं प्रत्यन्तरनुरक्ता शकुन्तलाऽऽत्मनस्तद्विषयमभिनिवेशमेव सख्योः पुरतः स्वगतेनैव भाषणेनेत्थं प्रकटयति—

"बलवं क्खु मे अहिणिवेसो, दाणिं पि सहसा एदाणं ण सक्कणोमि णिवेदिदुं" (बलीयान् खलु मे अभिनिवेशः, इदानीमपि सहसा एतयोर्नं शक्नोमि निवेदयितुम्) इति। तस्याः सखी तावदेतं वाञ्छनीयं समुचितं चाभिनिवेशं प्रशंसन्ती अग्रे वदति— "सहि दिट्ठिआ अणुरूपो दे अहिणिवेसो।" (सखि! दिष्ट्यानुरूपस्तेऽभिनिवेशः)

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इति । न स्वल्वत्र शकुन्तलायाः कोऽपि मरणत्रासो, न चापि जीवनेच्छापरिस्पन्दः कश्चन, अपि त्वविद्यादिचतुष्टयसंस्कारोद्दीपिता काचन स्वरसवाहिनी तथाविधा कामोपभोगसमीहायामसौ प्रकटयितुमिच्छन्ती सख्योरपि पुरतो लज्जते ।

द्विप्रकारकोऽत्र लोके विद्यतेऽभिनिवेशः । तत्रैको हेयोऽपरश्चोपादेयः । योगसूत्रकारेण हेयस्यैव तस्य निरूपणं कृतमस्ति । तथाविधामेव दृष्टिमनुसरता श्रीभास्करायेण हेयस्यैवाभिनिवेशस्य लक्षणमेवमुक्तं श्रीललितासहस्रनामभाष्ये सौभाग्यभास्कराख्ये—"तदिदमहितमिति ज्ञात्वाप्यज्ञवत्तदपरित्यागोऽभिनिवेशः" इति । ततस्तस्यापि विचारेऽभिनिवेशो न मरणत्रासजीवनाभिलाषमात्रम्, अपितु यस्मिन् कस्मिन्नपि हेयेऽपि भावे चित्तस्याभितो निविष्टत्वमिति ।

आचार्याभिनवगुप्तपादैरपि तावदविद्यादिचतुष्टयसंस्कारप्रभावितां दृढतरविश्वासोपजुष्टां स्वरसवाहिनीं हठबहुलां चित्तावस्थितिं तदनुसारणीं च कायवागादिप्रवृत्तिमभिनिवेश इति मत्वा तदनुसारमेवास्य पदस्य प्रयोगो भूरिशः कृतोऽस्ति । तत्र हेयमभिनिवेशमधिकृत्य तैरुक्तम्—

(क) अनात्मनि देहादावात्माभिमानसंस्कारतो यथा—

१. वेद्यप्रतिबिम्बनवती वा बुद्धिरभिनिविश्यते—अन्तरहं वेद्मि, दुःख्यहमिति चिन्ताद्यवस्थासु । इति । (ई.प्र.वि.खं-२, पृ. २०५)

२. तथाविधमेव तु सदहमिति संविद्रूपताभिनिवेशस्थानं सम्पादितमप्रशान्त जडभावमेव । इति । (तदेव पृ. २०६)

३. नन्वचिद्रूपत्वादनात्मा यदि शून्यादिस्तदात्मतयाऽसावभिनिविश्यमानश्चिद्रूप एव । इति । (तदेव पृ. २०६)

४. नन्वनात्मा शून्यादिरात्मतया यावदभिनिविश्यते तावच्चिद्रूपतयाभिनिविष्टो भवति । इति । (तदेव खं. ३, पृ. २८५)

५. अभावसमाधौ च यद् व्योमकल्पमनात्मरूपमिवाभाति, तदनुस्मर्यमाणत्वेन वेद्यं सदहमित्यात्मत्वेन स्वातन्त्र्येणाभिनिविश्यते, उच्छ्वसिमि, निःश्वसिमि—इत्यत्र प्राणो वायुकल्पः, बुभुक्षे, पिपासामिति प्रत्यये मन्युज्वलनादौ च स एव (प्राणएव) तेजः समुपबृंहितः, अन्तरहं वेद्मि, सुखी, दुःखी, मूढोऽहमित्याद्यवस्थासु स्वच्छसलिलाशय—सदृशी बुद्धिः, कृशः, स्थूलो, गौरोऽहमित्यादौ शरीरमेव पृथ्वीप्रायम्·····अभिनिविश्यते । इति । (तदेव खं-३, पृ. २८०)

(ख) दृढतरदुराग्रहतो यथा—

६. ननु यद्यत्र नाभिनिवेशस्तर्हि किमियता प्रबन्धेन । इति । (तदेव खं-२, पृ. ४२८)

७. तदत्र विवरणकारैर्दुरभिनिवेशवशेन विप्रतारितो जनः । इति । (तदेव खं-३, पृ. ४०५)

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(ग) यथा ह्यविद्यादिचतुष्टयसंस्कारवशादुपर्युक्त प्रकारः स्वरसवाह्यभिनिवेशो योगप्रतिपक्षभूते लोकव्यवहारे तदनुकूलेषु च विचारविश्वासादिषु, तथैव हि सद्विद्यासंस्कारवशात् प्रवर्तमानः स्वरसवाह्यभिनिवेशः सर्वमपि लोकं शिवरूपतया लोकव्यवहारं च शिवपूजात्मकतयाऽनुभावयति सुप्रबुद्धं योगिनम्। तदयं वाञ्छनीयः उपादेयोऽभिनिवेशः। एवंविधमभिनिवेशमधिकृत्योक्तमाचार्याभिनवगुप्तपादैरेव।

तद्यथा—

८. श्रीमत्सादाख्यपंदात् प्रभृत्याक्रिभि यो मातृवर्गस्तदधिष्ठातृ यदहमितिरूपं तदेवात्मतया मुक्तोऽभिनिविशते। (तदेव पृ. ३९४)

[एवंविधो ह्यभिनिवेशो विश्वात्मकस्वात्मप्रत्यभिज्ञानुसारी, शुद्धविद्योचितो जीवन्मुक्तेषु सुप्रबुद्धेषु सिद्धजनेषु विजृम्भते, न पुनर्बद्धेषु पशुप्रमातृषु। इत्येतदवधेयमत्र सुधीभिः।]

(घ) पदनिर्वचनदृष्ट्योक्तं तैरेवोपादेयमभिनिवेशमधिकृत्य यथा—

९. तेनैव कर्तृताद्वारेण देशकालधर्माकारानवच्छिन्नबोधस्वभावत्वममीति तल्लक्षणीयाभिमुख्येन निविश्यते-अभिनिविश्यते, अभिनिवेशपूर्वकं प्राप्यते। इति। (तदेव पृ. ३३०)

तदित्थमविद्यादिचतुष्टयसंस्काराभिमुख्येन यः कायवाङ्मनसां निवेशो विश्वासमयो वा, रुच्यात्मको वा, हठतर्कवादमयो वा तथावस्थानरूपस्तदनुरूपकायादिप्रवृत्तिरूपोऽपि चासौ सर्वोऽभिनिनेशः। सोऽयमविद्याद्यनुसारमेव रूढो भवति यो योगसूत्रकारेण लक्षितः। सोऽयं बद्धस्याज्ञानिनोऽभिनिवेशो यो हेयः। ज्ञानिनो जीवन्मुक्तस्य पुनरन्यप्रकारक एवाभिनिवेशो य उपादेयः। असौ शुद्धविद्यासंस्कारवशात् प्ररूढो भवति नाविद्यादिसंस्कारवशात्। इत्येवम्भूतो निष्कर्षोऽत्र विषये प्रामाणिको वेदितव्यः सुधीभिर्न पुनर्गतानुगतिकतयाऽनुपपन्नेऽपि योगसूत्रव्याख्याने विश्वसितव्यम्। परमस्ति मे विचारो यद्योगभाष्यकारवचनकृतो योऽसावयथार्थव्याख्यासंस्कारो विदुषां बुद्धिदर्पणे सुस्थिरतयाङ्कितस्तिष्ठति तत्रैव दृढतयाभिनिविष्टा विद्वांसोऽपि बहवो न मनागप्यवधास्यन्ति तावदभिनवगुप्ताचार्यपादैः कृतं व्याख्यानं प्रति, का पुनः कथा भास्करराय-कृतस्य लक्षणस्य। महाकविकालिदासकृतस्य चाभिनिवेशपदप्रयोगस्य। सोऽयं प्रभावः सुप्ररूढस्याभिनिवेशस्यैवेति विरम्यतेऽतिविस्तरात्।

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धर्मः परिवर्तन शीलो न वा

ओगेटि परीक्षित् शर्मा

ध्रियते लोकोऽनेन धरति लोकं वा धर्मः। धर्मः परम्परागताचारानुसारं जाति जात्यन्तरेषु च भवति। मानवजीवनार्थं नैतिकगुणाः सद्गुणाः सन्मार्गत्वं

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सत्कर्माणि च आवश्यकानि भवन्ति। पुण्यपापमाश्रित्य धर्माधर्मौ भवतः। पुण्यपापे विशीर्णे धर्माधर्मौ गलितौस्तः। धर्मः समाजस्य ऋजुवर्तनाय आत्मस्थानं भजते। समाजस्य आत्मरूपो धर्मः अपरिवर्तनीयः भवति। अपरिवर्तनीयमूलसिद्धान्तैः धर्मः यथाकालं समाजं धरति। धर्मः विविधमार्गैः परम्परागतः कालप्रभावेन आचार-व्यवहारादिभिः समयोचितं परिवर्तितः बभौ। इतःपरं तथैव यास्यति। अनेन कारणेन धर्मशास्त्राणि नैकानि मूलतत्त्वम् अपरिहाय समाजपरिवर्तनाय प्रकल्पितानि सन्ति। विंशति संख्यात्मकानि अतिप्रमाणभूतानि धर्मशास्त्राणि सर्वकालसर्वावस्थासु अपरिवर्तनीयानीति धर्माधिकारिभिः याज्ञवल्क्यस्मृतिकर्तृभिः घोषितानि सन्ति।

अपरिवर्तनीयचतुराश्रममण्डले केवलं सर्वाणि धर्मशास्त्राणि परिवर्तनशीलानि भवन्ति। समाजस्य धर्मस्य चान्योन्याश्रयभावेन धर्मः प्रवर्तते।

धर्मः समाजेन सर्वदा रक्षितः समाजं संरक्षति। तस्मादेवोक्तं धर्मो रक्षति रक्षितः। शरीरं यथाकालं परिवर्तितं भवति किन्तु तादृशपरिवर्तनशीलत्वं आत्मनः न भवति। तद्वत् धर्मस्य आत्मसदृशमूलतत्त्वं अपरिवर्तनीयं भवति। किन्तु स्वरूपस्तु यथाकालं यथासंदर्भं परिवर्तनीयः भवति। मूलशोधनिबन्धे सोदाहरणं धर्मः परिवर्तनशीलः इति प्रपञ्चितम्।

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वा विभाषा अन्यतरस्यामित्येतेषामर्थभेदः

विश्वनाथ मिश्रः, बीकानेर

वा, विभाषा, अन्यतरस्याम् उभयथा, एषां शब्दानां भूयान् प्रयोगो दृश्यतेऽष्टाध्याय्याम्। तत्र "वा" शब्दो विकल्पे, सादृश्ये, अवधारणे समुच्चये च वर्तते। यथा विकल्पे यवैर्वा व्रीहिभिर्यजेत। सादृश्ये यथा—मणीवोष्ट्रस्य लम्बेते। अवधारणे यथा—गन्तव्यं वा ततोऽन्यतः। अत्र गन्तव्यमेवेति गम्यते। मातरं प्रणम पितरं वा। अत्र मातरं पितरञ्च प्रणम इति समुच्चयः प्रतीयते। एवं रीत्या यद्यपि वा शब्दो नानार्थकः तथाप्यत्र व्याकरणे विकल्पार्थक एव वा शब्दो गृहीतो वर्तते। तेन सह विभाषा "अन्यतरस्याम्" इति पदद्वयमपि विकल्पार्थः एव प्रयुक्तं पाणिनिना। तत्र भावोऽभावश्चेतिद्वयं विकल्पार्थः। यथा—पदान्तस्यानुस्वारस्य वैकल्पिकपरसवर्ण-विधेयस्थले "त्वंङ्करोषि त्वं करोषि" इति प्रयोगद्वये एकत्र परसवर्णः, अपरत्र च तद-भावोऽवलोक्यते स्पष्टम्। सूत्रञ्चात्र वर्तते "वा पदान्तस्येति। अत्रत्यञ्च वा" इति पदं विकल्पार्थे वर्तते इति स्पष्टं शक्यते वक्तुम्।

वा पदसमानार्थकं 'विभाषा' पदमपि विकल्पार्थं एव भृशं प्रयुक्तमवलोक्यते। यथा विभाषा ङिश्योरिति सूत्रेण "यूष्णि" "यूषणि" इत्यत्र "अल्लोपोऽनः" इति सूत्र-द्वारा नित्येऽल्लोपे प्राप्ते पाक्षिकस्तदभावो विधीयते। एवमन्यतरस्यामिति पदमपि विकल्पार्थं एव दृश्यते। यथा—"सर्वस्य सोऽन्यतरस्याम् दि" इति सूत्रेण "सदा"

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"सर्वदा" इति प्रयोगद्वयं साध्यते सर्वशब्दस्य पाक्षिक सादेशविधानेन। इयञ्च विभाषा अप्राप्तविभाषेत्यवधारणीयम्। नह्यत्र पूर्वं केनापि सूत्रेण सर्वशब्दस्य सादेशः प्राप्त आसीदिति अभावस्यात्र पूर्वत एव सिद्धा पक्षे केवलं भावमात्रविधाने सूत्रस्य तात्पर्यमिति वेदनीयम्।

इदमत्रबोध्यम्—विभाषेति संज्ञा पाणिनिकृता वर्तते। विधायकञ्चास्या वर्तते "नवेतिविभाषा" इति सूत्रम्। तत्र न वा—शब्दो निषेधमात्रवाची वर्तते चैको निपातः। यथा—"न वा गन्तव्यं तत्र भवता" नैव गन्तव्यमिति गम्यते तत्र। परं निषेधमात्रवाची न वा शब्दो न गृह्यते विभाषा संज्ञायाम्। तथा सति "विभाषा दिक्समासे" इत्यतो निषेधार्थक विभाषापदानुवृत्यैव सिद्धे "न बहुव्रीहौ" इति सूत्रे न ग्रहणस्य वैयर्थ्यमेवस्यात्। किञ्च सर्वत्र विभाषापदघटितसूत्रेषु लाघवात् न ग्रहणेनैव सिद्धे संज्ञाकरणस्यानर्थक्यं स्यात्। तस्मात् मिलितयो निषेधविकल्पयो विधीयते "विभाषा" इति संज्ञा "नवेति विभाषा" इति सूत्रेण। एवञ्च निषेधो विकल्पश्चेति द्वयं मिलितं विभाषाशब्दार्थ इति वेदनीयम्। अस्याश्च विभाषा संज्ञायाः प्रयोजनं वर्तते प्राप्ताप्राप्तविभाषायाम्।

व्याकरणशास्त्रे त्रिविधा विभाषा। प्राप्तविभाषा, अप्राप्तविभाषा प्राप्ताप्राप्तविभाषा च। यत्र नित्ये कार्ये प्राप्ते विकल्पेन विधीयते तत्र प्राप्तविभाषा। यथा "अल्लोपोऽनः" इत्यनेन नित्ये अकारलोपे प्राप्ते विभाषा ङिश्योरित्यनेन पाक्षिकोऽल्लोपो विधीयते।

यत्र केनाप्यप्राप्तं कार्यं विकल्पेन विधीयते तत्राप्राप्तविभाषा। यथा "जराया जरसन्यतरस्याम्" इति सूत्रेण पूर्वतः केनाप्यप्राप्तो जरसादेशो विकल्पेन विधीयते। नात्रोपयोगिता विभाषा संज्ञायाः। यतो हि प्राप्तविभाषास्थले भावस्तु प्राप्त एवेति भावानुवादपूर्वकमभाव विधान एव तात्पर्यमितिकृत्वा विभाषाशास्त्रस्य निषेधमुखेन प्रवृत्ति र्भवति। अप्राप्त विभाषास्थले जरसादेशस्थलेऽभावस्य स्वतः सिद्धतया अभावानुवादपूर्वकं भावविधान एव विभाषा शास्त्रस्य तात्पर्यमवतिष्ठते। तस्मान्नोभयत्र विभाषा संज्ञायाः समुपयोगः। किन्तु यत्र कार्यं प्राप्तमप्राप्तञ्च तत्र "विभाषा श्वेः" इत्यादावेव अस्याः प्रयोजनम्। तत्र कित्सु सम्प्रसारणं प्राप्तम्। पित्सु तु न प्राप्तम्। तत्र च न वेति श्रुतक्रमानुरोधेन विभाषा पदेन पूर्वमुपस्थितनिषेधेन कित्सु प्राप्तस्य सम्प्रसारणस्य निषेधो विधीयते। पश्चाच्च किदकित्सु जातायां समानायां स्थितौ समुपस्थितेन विकल्पेन सम्पूर्णेलिटि विधीयते पाक्षिकं सम्प्रसारणमिति 'शुशाव' 'शिश्वाय' इत्यादीनि रूपाणि सिद्धन्ति।

विभाषापदवत् 'उभयथा' पदमपि श्रूयते पाणिनीये तन्त्रे। तत्रायं शब्दः क्वचित् विकल्पार्थकः, क्वचिच्चोभयार्थकः। पाणिनिना समानेऽर्थे वा "विभाषा" "अन्यतरस्याम्", "उभयथा" एषां प्रयोगकरणेन विज्ञायते यद् अर्धमात्रालाघवेन पुत्रोत्सवं मन्यन्ते वैयाकरणा इत्युक्तौ नास्ति पाणिनेः सम्मतिः।

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विध्यर्थविचारः (भाट्टप्राभाकरमतेन)

एन्. एस्. रामानुजताताचार्यः, तिरुपतिः

इतरस्य प्रवृत्तिमुत्पादयितुं लिङ्लोट्तव्यप्रत्ययघटितानां 'अयं पचेत्, अयं पचतु, अनेन पचनीयम्' इत्यादीनां वाक्यानां लोके प्रयोगो दृश्यते। अत एवंजातीयकानां वाक्यानां विधायकत्वात् विधिरिति शब्देन व्यपदेशो भवति। एवं च प्रवर्तकं वाक्यं विधिरिति फलति।

वाक्यस्य प्रवर्तकत्वं च प्रवृत्त्यनुकूलज्ञानोत्पादनद्वारा न स्वतः, शब्दस्य ज्ञापकत्वेन कारकत्वाभावात्। ततश्च यजेतेति वाक्यश्रवणानन्तरं यमर्थं ज्ञात्वा प्रवर्तते तदर्थ-ज्ञापकं वाक्यं विधिरिति सिध्यति। यद्यपि लिङादिः प्रत्यय एव प्रवृत्तिहेतुं ज्ञानं जनयतीति स एव विधिशब्दवाच्य इति प्रतीयते, तथापि तादृशलिङादिप्रत्ययघटितत्वात् वाक्यमपि विधिशब्देन व्यपदिश्यते। 'विधिर्निमन्त्रण' इत्यादिपाणिनिसूत्रपर्यालोचने विधिर्लिङर्थ इति प्रतीतेः लिङर्थोऽपि कश्चित् विधिशब्देन व्यवह्रियते। तथा च लिङर्थो लिङ् तद्घटितं वाक्यं चेति त्रयाणां विधिशब्देन व्यवहारो भवति।

तत्र लिङाद्यर्थभुतस्य विधेः स्वरूपविषये शास्त्रकाराणां मतभेदो वर्तते। बल-वदनिष्टाननुबन्धित्वं कृतिसाध्यत्वम् इष्टसाधनत्वमित्येतत्त्रितयं लिङादिविध्यर्थ इति तार्किकाः। इष्टसाधनत्वं विध्यर्थ इति मण्डनमिश्राः। लिङादिशब्दनिष्ठः अभिधाख्यो व्यापारः प्रवर्तकत्वात् विध्यर्थ इति कुमारिलभट्टाः। आप्ताभिप्रायो विध्यर्थ इति खण्डदेवादयः। प्रमाणान्तरागोचरः लिङादिशब्दमात्रालम्बनः कार्यात्मा यागादिधात्वर्थ-विषयकः स्वर्गकामादिपुरुषं नियोज्यम् आत्मनि प्रेरयन् नियोगो विध्यर्थ इति प्राभाकराः।

एतत्तत्त्वविवेचनं सविस्तरं निबन्धेऽत्र क्रियते।

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पाणिनीय व्याकरणस्य कतिपय प्रत्ययानां भाषावैज्ञानिक दृष्ट्या समीक्षणम्

नन्दकिशोर शर्मा, मुजफ्फरपुर

न केवला प्रकृतिः प्रयोक्तव्या नापि केवलप्रत्ययः इति प्रकृतिघटितस्यैव प्रयोगो लोके जायते। प्रकृत्यर्थप्रत्ययार्थयोश्च प्रत्ययार्थस्यैव प्राधान्यमित्यपि प्रकृतिप्रत्ययौ सहार्थं ब्रूतस्तयोः प्रत्ययार्थः प्रधानमित्यनेनासकृदुद्घोषः कृतः। सर्वस्यापि प्रत्ययस्य धातुरेव साक्षात्परम्परया वा प्रकृतिर्भवति तत्रापि कृत्प्रत्ययघटिते प्रयोगे धातो-रित्यधिकारेण धातोरेव साक्षात्प्रत्ययो जायते। कृत्प्रत्यये चोत्सर्गापवादरूपेण प्रत्ययानां तत्तदर्थेषु विनियोगः आचार्यैः विहितः। वाऽस्वरूपोऽस्त्रियामित्यनेनापि कृत्प्रत्यये असरूपापवाद प्रत्ययानां वाध्यवाधक भावोऽपि निरूपितः। प्रयोगरीति-मनुरुध्य लिङ्गनिर्णयोऽपि प्रत्ययेष्वेव क्रियते। प्रत्ययानां वर्तते महत्त्वं यत् क्रिया

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प्रयोगं विनापि, वाक्यपरिसमाप्तिर्दृश्यते। सन्तिबहवः प्रत्ययघटिताः प्रयोगाः यैः प्रसङ्गवशाद् अर्थभेद उपलभ्यते। यथा तव्यानीयरादि प्रत्ययैरेव कर्तव्यता इत्येवमादयोऽर्थाः परिलक्ष्यन्ते।

अस्मिन् निबन्धे कथं कतिपय प्रत्ययघटितानां प्रयोगेषु अर्थवैशिष्ट्यं कथञ्च प्रत्ययवशादर्थप्रकाशनं नाम इति सर्वोऽपि विषयस्तौलनिकभाषावैज्ञानिकदृष्ट्या समीक्षित इति।

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मनस इन्द्रियत्वं युज्यते न वा

मुरलीधर पाण्डेयः, जम्मु

अन्तःकरणं मन इत्युच्यते। मनसः इन्द्रियत्वविषये दार्शनिकानां मतभेदः। तत्रैके मनः (अन्तःकरणम्) निरवयवम् अणुपरिमाणम्, नित्यम्, प्रतिशरीरं भिन्नमिन्द्रियमिति मन्यन्ते। अपरे च मनः सावयवं सादि, मध्यमपरिमाणम्, अनित्यम्, प्रतिशरीरं भिन्नमनिन्द्रियमिति स्वीकुर्वन्ति। एवमेव कामः संकल्पो विचिकित्सा श्रद्धा अश्रद्धा धृतिरधृति ह्री र्धी र्भी रित्येतत् सर्वं मन एव च इति (बृ. आ. उप. १-५-३) श्रुतिमुदाहरन्तो मृद्घट इतिवदुपचारादन्तःकरणं ज्ञानं मनो बुद्धिरहङ्कारश्चित्तमेकमेवेत्यभिप्रयन्ति। एतत् सर्वं प्रस्तुतशीर्षक निबन्धे सविस्तरं विवेचितमस्ति।

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वा विभाषा, अन्यतरस्याम्-इत्येतेषामर्थभेदः'

श्रीमणि नाथ झा, नई दिल्ली

भगवान् पाणिनिः 'वा, अन्यतरस्या' मित्यनयो विकल्पोऽर्थः, भावोऽभावश्च विकल्पशब्दार्थः, 'विभाषा'—इत्यस्य च निषेध विकल्पावर्थौ, इति मनुते। यतोऽसौ न वेति विभाषेति सूत्रं 'विभाषा श्वे' रित्याद्युभयत्र विभाषार्थमारभते। न हि तत्र विकल्पस्य विधि-निषेधाऽन्यतर मुखेन प्रवृत्ताविष्टसिद्धिः सम्भवति, विकल्पस्योभयमुखेन प्रवृत्त्यभ्युपगमे तु गौरव-महाभुजङ्गत्रासोदुर्वारः।

भगवान् पतञ्जलिस्तु 'त्रयाणामप्येषां समानो विकल्प एवार्थः' इति मनुते। यतोऽसौ विभाषापदाघटितेषु 'हृक्रोरन्यतरस्या' मित्यादिषूभयत्र विभाषासु गौरवभुजङ्गत्रासमगत्याऽविगणय्य पाणिनिनाऽपि विकल्पस्योभयमुखेन प्रवृत्तिरभ्युपेयेति विभाषापदघटितेष्वपि विकल्पस्योभयमुखेन प्रवृत्तिमन्वानो 'नवेति विभाषे'ति सूत्रं प्रत्याचष्टे। सूत्रप्रत्याख्यानं हि फलैक्ये सम्भवति न तु फलभेदे।

आधुनिक महावैयाकरणेषु मूर्धन्यः श्रीमान् तत्रभवान् डा. एस. डी. जोशी महाशयस्तु 'वा, विभाषा, अन्यतरस्या' मित्यमीषां त्रयाणामपि किञ्चन पृथक् पृथक् तात्पर्यं मन्वानः काञ्चन प्रत्यग्रां स्वीयां कल्पनां विश्वस्मिन् विश्वे प्रतिष्ठापयितुं बद्ध-

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परिकरः श्रूयते। अहन्तु तेषां कल्पना काकदन्त परीक्षामनुकरोतीति मन्ये। यतो 'यथोत्तरं मुनीनां प्रामाण्य' मित्याधुनिकमहावैयाकरणानां सिद्धान्तश्चिराय जयति। न हि पतञ्जलिः क्वापि त्रयाणामेषां किञ्चनार्थवैलक्षण्यमाह।

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वा विभाषा न्यतरस्याम् इत्येतेषामर्थभेदः

पेरि सूर्यनारायण शास्त्री, तिरुपति

"न वेति विभाषा" 1-1-44 इति पाणिनिसूत्राद् विभाषापदस्य निषेधोविकल्पश्चार्थः। अस्य चोपयोग उभयत्रविभाषास्थले। यथा—"विभाषा श्वेः" 6-1-30 श्रुतक्रमानुरोधेन प्रथमं निषेधः, ततो विकल्पश्च तेन श्विधातो र्लिटिसर्वत्र विकल्पेन संप्रसारणम्। "हृक्रोरन्यतरस्याम्" 1-4-53 इत्यत्रापि निषेधोविकल्पश्च अन्यतरस्याम् शब्दार्थः, उभयत्रविभाषास्थलादन्यत्र पदद्वयमपि विकल्पमात्रार्थकम्, वा शब्दोऽपि विकल्पार्थक एव, "जराया जरसन्यतरस्याम्" 7-2-10। "विभाषादिक्समासे बहुव्रीहौ" 1-1-18 "वाशरि" 8.3.36. विकल्पो नाम विधेयस्य उद्देश्यतावच्छेदकावच्छेदेन भावाभावबोधनम्। क्वचित्तु विधेयस्य उद्देश्यतावच्छेदक सामानाधिकरण्येन भावाभावबोधनम्, एतदेव व्यवस्थितविभाषापदेन व्यवह्रियते—देवत्रातः, गलः, ग्राहः, गवाक्षः संशितं व्रतम्।

"क्वचित् परस्पर प्रतिक्षेपकत्वं वा शब्दस्यार्थः" क्वचिदन्यस्यापि यथा—"एकत्र व्याप्तिभङ्ग ज्ञानद्वारा वा अस्य दूषकत्वा"दिति सत्प्रतिपक्षचिन्तामणौ।

XVI. 25

ऋग्वेदस्य नदी-सूक्ते श्रूयमाणानां गङ्गायमुनादिपदानां पर्यालोचनम्

[लेखकः—युधिष्ठिरो मीमांसकः]

अस्ति ऋग्वेदे दशमे मण्डले नदीसूक्तमेकम्। अस्मिन् सूक्ते विद्यत एका ऋक्—

इमं मे गङ्गे यमुने सरस्वति शुतुद्रिस्तोमं सचता परुष्ण्या।
असिक्न्या मरुद्वधे वितस्तयार्जीकीये शृणुह्या सुषोमया॥

ऋ० 10.75.5

अत्रश्रूयमाणानि गङ्गायमुनादीनि पदान्युत्तरभारतीयानां गङ्गायमुनादीनां नदीनां वाचकानीत्यातिष्ठन्त ऐतिहासिकाः। परन्तु सूक्तस्यास्य प्रथमर्चोदर्शनात् प्रतीयते यदिमा गङ्गायमुनादिरूपा अपां धारा दिवि अन्तरिक्षे पृथिव्यां च त्रिषु लोकेषु प्रसर्पन्ति। तथा ह्युक्तम्—

प्रसुव आपो महिमानमुत्तमं कारुर्वोचातिसदने विवस्वतः।
प्रसप्तसप्त त्रेधाहि चक्रमुः प्रसृत्वरीणामति सिन्धुरोजसा॥

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अस्यामपि वक्ष्यमाणानां गङ्गायमुनादीनां सप्तानामब्धाराणां त्रेधा दिवि अन्तरिक्षे पृथिव्यां च प्रक्रमणमुक्तम्। त्रेधापदस्यायमेवार्थो वेङ्कटमाधवसायणाचार्याभ्यां व्याख्यातः। सत्येवं नह्यस्मिन् सूक्ते निर्दिष्टाः सप्तगङ्गायमुनाद्या भारतवर्षीया एव नद्य उक्ता इति विस्पष्टं भवति।

वस्तुतस्तु सोमतत्त्वस्य न्यूनाधिकमात्रया संपृक्ता सर्वा अप्यब्धारा अत्र गङ्गा-यमुनादिपदैरुक्ताः। वैदिकोऽप्शब्दस्तु, सामान्यार्थेन व्याप्तिमद्द्रव्यवचनः। तेन द्युलोकस्था सप्तविधा रश्मयः, अन्तरिक्षस्था वराहवः स्वतपस इत्येवं तैत्तिरीयारण्यके श्रूयमाणाः सप्तविधा मेघाः। पृथिवीस्थानीया सप्तविधाः जलधाराः सामान्येनोक्ताः।

भारतीयैर्ऋषिभिः सोमतत्त्वस्य तारतम्येन संपृक्तत्वं यासु भारतीयनदीषु समुपलब्धं तासां यथाक्रमं गङ्गायमुनादीनि नामानि विहितानि।

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